



WIDOW : "Gentle madam,
You never had a servant to whose trust
Your business was more welcome"

ALL'S WELL THAT ENDS WELL *Act* IV *Scene* 4

Booklovers Edition

All's Well that Ends Well

by

William Shakespeare



With Introductions, Notes, Glossary, Critical Comments, and Method of Study



The University Society
New York

Copyright, 1901
By
THE UNIVERSITY SOCIETY

ALL 'S WELL THAT ENDS WELL.

Preface.

The First Editions. *All's Well that Ends Well* appeared for the first time in the First Folio. It is certain that no earlier edition existed; the play was mentioned in the Stationers' Register under Nov. 8th, 1623, among the plays not previously entered. The text of the first edition is corrupt in many places, and gives the impression of having been carelessly printed from an imperfectly revised copy. There is no record of the performance of *All's Well that Ends Well* during Shakespeare's lifetime; the earliest theatrical notices belong to the middle of the eighteenth century.

The Date of Composition. The remarkable incongruity of style characteristic of *All's Well that Ends Well*—the striking contrast of mature and early work—can only be accounted for by regarding the play as a recast of an earlier version of the comedy. Rhyming lines, the sonnet-like letters, the lyrical dialogues and speeches, remind the reader of such a play as *Love's Labour's Lost.* The following passages have not inaptly been described as 'boulders from the old strata embedded in the later deposits':—Act I. i. 226-239; I. iii. 133-141; II. i. 132-213; II. iii. 73-105, 127-146; III. iv. 4-17; IV. iii. 237-245; V. iii. 60-72, 322-337.

It seems very probable, almost certain, that the play is a revision of '*Love's Labours Wonne,*' mentioned by Meres in his *Palladis Tamia* (1598). *Love's Labours Wonne'* has been variously identified by scholars with

Much Ado about Nothing, Taming of the Shrew, The Tempest. A strong case can, however, be made for the present play, and there is perhaps an allusion to the old title in Helena's words (V. iii. 311-312) :—

> *'This is done;*
> *Will you be mine, now you are doubly won?'*

The play was probably originally a companion play to *Love's Labour's Lost,* and was written about the years 1590-92. It may well have belonged to the group of early comedies. The story, divested of its tragic intensity, may perhaps link it to *The Two Gentlemen of Verona*; the original Helena may have been a twin-sister to the 'Helena' of *A Midsummer-Night's Dream.* The diction and metre throughout may have resembled the passages to which attention has already been called.

There is no very definite evidence for the date of the revision of the play. The links which connect it with *Hamlet* are unmistakeable; the Countess's advice to Bertram anticipates Polonius's advice to Laertes; Helena's strength of will and clearness of purpose make her a sort of counterpart to Hamlet, as she herself says:—

> *'Our remedies oft in ourselves do lie,*
> *Which we ascribe to heaven; the fated sky*
> *Gives us free scope, only doth backward pull*
> *Our slow designs when we ourselves are dull'*
> (I. i. 236-9).

Furthermore, the name 'Corambus' (IV. ii. 185) recalls the 'Corambis' of the First Quarto of *Hamlet*: similarly the name 'Escalus' is the name of the Governor in *Measure for Measure.* In the latter play, indeed, we have almost the same situation as in *Alll's Well,*—the honest intrigue of a betrothed to win an irresponsive lover. Finally, the undoing of the braggart Parolles recalls Falstaff's exposure in *Henry IV.*, and Malvolio's humiliation in *Twelfth Night.* All things considered, the play, as we have it, may safely be dated, 'about 1602.'

The Source of the Plot. The story of Helena and Bertram was derived by Shakespeare from the *Decameron* through the medium of Paynter's translation in the *Palace of Pleasure* (1566). The Novels of the Third Day of the *Decameron* tell of those lovers who have overcome insuperable obstacles; they are, in fact, stories of 'Love's Labours Won,' and if Shakespeare had turned to the Italian, the original title '*Love's Labour's Won*' may have been suggested by the words connecting the Novels of the Second and Third Days. The Ninth Novel of the Third Day narrates how 'Giletta, a physician's daughter of Narbon, healed the French King of a Fistula, for reward whereof she demanded Beltramo, Count of Rossiglione, to husband. The Count being married against his will, for despite fled to Florence and loved another. Giletta, his wife, by policy found means to be with her husband in place of his lover, and was begotten with child of two sons; which known to her husband, he received her again, and afterwards he lived in great honour and felicity.'

The following are among the most noteworthy of Shakespeare's variations from his original:—(i.) the whole interest of the story is centred in the heroine—according to Coleridge, Shakespeare's 'loveliest creation'; to this character-study all else in the play is subordinated; the poor Helen of *All's Well*, unlike the wealthy Giletta of the Novel, derives 'no dignity or interest from place or circumstances,' and rests for all our sympathy and respect solely upon the truth and intensity of her affections; (ii.) the moral character of Bertram, the Beltramo of the Novel, is darkened; his personal beauty and valour is emphasized; while (iii.) Shakespeare has embodied his evil genius in the character of the vile Parolles, of whom there is no hint in the original story; (iv.) similarly, generous old Lafeu, the Countess,—'like one of Titian's old ladies, reminding us still amid their wrinkles of that soul of beauty and sensibility which must have

animated them when young'—the Steward, and the Clown, are entirely his own creations.

Duration of Action. The time of the play is eleven days, distributed over three months, arranged as follows by Mr. Daniel (*Trans. of New Shakespeare Soc.*, 1877-79):—

Day 1, Act I. i. *Interval.* Bertram's journey to Court. *Day* 2, Act I. ii. and iii. *Interval.* Helena's journey. *Day* 3, Act II. i. and ii. *Interval.* Cure of the King's malady. *Day* 4, Act II. iii., iv. and v. *Interval.* Helena's return to Rousillon. Bertram's journey to Florence. *Day* 5, Act III. i. and ii. *Day* 6, Act III. iii. and iv. *Interval*—some two months. *Day* 7, Act III. v. *Day* 8, Act III. vi. and vii.; Act IV. i., ii. and iii. *Day* 9, Act IV. iv. *Interval.* Bertram's return to Rousillon. Helena's return to Marseilles. *Day* 10, Act IV. v.; Act V. i. *Day* 11, Act V. ii. and iii.

Critical Comments.

I.

Argument.

I. Upon the death of a celebrated physician, his daughter Helena is given a home with the Countess of Rousillon, and she there falls desperately in love with the Countess's son, Bertram. His mother discovers the attachment, but is not displeased at it, for Helena, though poor and unknown, is a woman of much worth. Bertram, however, pays no heed to Helena, all his thoughts being turned to active service with the King of France, under whose protection he places himself after the death of his father. The King is suffering at this time from a disease which has been pronounced incurable. Helena, hearing of the King's ailment, secures the Countess's permission to go and offer him a prescription left her by her father.

II. Helena obtains an audience with the King, and after much persuasion induces him to try her remedy, exacting only a royal promise that, in the event of his being cured, the monarch shall bestow upon her the hand of a gentleman of her choosing. The cure is effected, and Helena chooses Bertram. The young Count disdains the match, but is forced to consent to the nuptials, under peril of the King's displeasure. But no sooner is the ceremony performed than Bertram departs for the Florentine war, without so much as kissing his bride.

III. Helena is sent home to the Countess with a letter from Bertram to the effect that he will never recog-

nize his wife until she can obtain possession of a ring, a family heirloom, from his finger, and become with child by him—to which conditions he subscribes a "never." He also renounces his family estates because of her, which so grieves the young woman that she departs, no one knows whither, in order not to keep him from his home. In Florence, the Duke has made Bertram general of his horse, and the Count distinguishes himself in battle. Helena arrives in the city disguised as a pilgrim, and learns from a widow that Bertram has been making dishonourable proposals to her daughter, Diana. Helena, seeing an opportunity, through Diana, to work out the seemingly impossible conditions imposed by her husband, prevails upon the widow to aid her project.

IV. In furtherance of Helena's plot, Diana obtains from Bertram the much-prized ring, and makes an assignation with him, at which, however, the woman he meets is not Diana, as he supposes, but Helena. Shortly afterwards he returns to his mother, the Countess, who has been mourning Helena as dead.

V. The King, at this time, is visiting at the Countess's palace in Rousillon. He becomes reconciled with Bertram, who had left the court surreptitiously, and is on the point of giving his consent to the young Count's marriage with another lady, when he detects a ring upon Bertram's finger that he himself had formerly given Helena, and which she had placed upon her husband's finger in Florence. Bertram cannot give a satisfactory explanation of its presence, and the King suspects him of having laid violent hands upon his wife, when the lost Helena appears upon the scene, tells the truth concerning the Florentine assignation, and assures her husband that both his conditions have been fufilled. The repentant Bertram gladly acknowledges her as his wife.

McSpadden: *Shakespearian Synopses.*

II.

Helena.

In the character of Juliet we have seen the passionate and the imaginative blended in an equal degree, and in the highest conceivable degree as combined with delicate female nature. In Helena we have a modification of character altogether distinct; allied, indeed, to Juliet as a picture of fervent, enthusiastic, self-forgetting love, but differing wholly from her in other respects; for Helena is the union of strength of passion with strength of character.

"To be tremblingly alive to gentle impressions, and yet be able to preserve, when the prosecution of a design requires it, an immovable heart amidst even the most imperious causes of subduing emotion, is perhaps not an impossible constitution of mind, but it is the utmost and rarest endowment of humanity."

Such a character, almost as difficult to delineate in fiction as to find in real life, has Shakspeare given to us in Helena; touched with the most soul-subduing pathos, and developed with the most consummate skill.

Helena, as a woman, is more passionate than imaginative; and, as a character, she bears the same relation to Juliet that Isabel bears to Portia. There is equal unity of purpose and effect, with much less of the glow of imagery and the external colouring of poetry in the sentiments, language, and details. It is passion developed under its most profound and serious aspect; as in Isabella, we have the serious and the thoughtful, not the brilliant side of intellect. Both Helena and Isabel are distinguished by high mental powers, tinged with a melancholy sweetness; but in Isabella the serious and energetic part of the character is founded in religious principle, in Helena it is founded in deep passion.

There never was, perhaps, a more beautiful picture of a woman's love, cherished in secret, not self-consu-

ming in silent languishment—not pining in thought—not passive and "desponding over its idol"—but patient and hopeful, strong in its own intensity, and sustained by its own fond faith. The passion here reposes upon itself for all its interest; it derives nothing from art or ornament or circumstance; it has nothing of the picturesque charm or glowing romance of Juliet; nothing of the poetical splendour of Portia, or the vestal grandeur of Isabel. The situation of Helena is the most painful and degrading in which a woman can be placed. She is poor and lowly; she loves a man who is far her superior in rank, who repays her love with indifference, and rejects her hand with scorn. She marries him against his will; he leaves her with contumely on the day of their marriage, and makes his return to her arms depend on conditions apparently impossible. All the circumstances and details with which Helena is surrounded are shocking to our feelings and wounding to our delicacy, and yet the beauty of the character is made to triumph over all; and Shakspeare, resting for all his effect on its internal resources and its genuine truth and sweetness, has not even availed himself of some extraneous advantages with which Helena is represented in the original story. She is the Giletta di Narbonna of Boccaccio. In the Italian tale, Giletta is the daughter of a celebrated physician attached to the court of Roussillon; she is represented as a rich heiress, who rejects many suitors of worth and rank, in consequence of her secret attachment to the young Bertram de Roussillon. She cures the King of France of a grievous distemper, by one of her father's prescriptions; and she asks and receives as her reward the young Count of Roussillon as her wedded husband. He forsakes her on their wedding day, and she retires, by his order, to his territory of Roussillon. There she is received with honour, takes state upon her in her husband's absence as the "lady of the land," administers justice, and rules her lord's dominions so wisely and so well, that she is uni-

versally loved and reverenced by his subjects. In the mean time, the Count, instead of rejoining her, flies to Tuscany, and the rest of the story is closely followed in the drama. The beauty, wisdom, and royal demeanour of Giletta are charmingly described, as well as her fervent love for Bertram. But Helena, in the play, derives no dignity or interest from place or circumstance, and rests for all our sympathy and respect solely upon the truth and intensity of her affections.

She is indeed represented to us as one

> "Whose beauty did astonish the survey
> Of richest eyes; whose words all ears took captive;
> Whose dear perfection hearts that scorn'd to serve
> Humbly called mistress."

As her dignity is derived from mental power, without any alloy of pride, so her humility has a peculiar grace. If she feels and repines over her lowly birth, it is merely as an obstacle which separates her from the man she loves. She is more sensible to his greatness than her own littleness; she is continually looking from herself up to him, not from him down to herself. She has been bred up under the same roof with him; she has adored him from infancy. Her love is not "th' infection taken in at the eyes," nor kindled by youthful romance: it appears to have taken root in her being; to have grown with her years; and to have gradually absorbed all her thoughts and faculties, until her fancy "carries no favour in it but Bertram's," and "there is no living, none, if Bertram be away."

It may be said that Bertram, arrogant, wayward, and heartless, does not justify this ardent and deep devotion. But Helena does not behold him with our eyes; but as he is "sanctified in her idolatrous fancy." Dr. Johnson says he cannot reconcile himself to a man who marries Helena like a coward, and leaves her like a profligate. This is much too severe; in the first place, there is no necessity that we *should* reconcile ourselves

to him. In this consists a part of the wonderful beauty of the character of Helena—a part of its womanly truth, which Johnson, who accuses Bertram, and those who so plausibly defend him, did not understand. If it never happened in real life, that a woman, richly endued with heaven's best gifts, loved with all her heart, and soul, and strength, a man unequal to or unworthy of her, and to whose faults herself alone was blind—I would give up the point; but if it be in nature, why should it not be in Shakspeare?

We are not to look into Bertram's character for the spring and source of Helena's love for him, but into her own. She loves Bertram—because she loves him!—a woman's reason, but here, and sometimes elsewhere, all-sufficient.

And although Helena tells herself that she loves in vain, a conviction stronger than reason tells her that she does not: her love is like a religion, pure, holy, and deep; the blessedness to which she has lifted her thoughts is forever before her; to despair would be a crime—it would be to cast herself away and die. The faith of her affection, combining with the natural energy of her character, believing all things possible, makes them so. It could say to the mountain of pride which stands between her and her hopes, "Be thou removed!" and it is removed. This is the solution of her behaviour in the marriage scene, where Bertram, with obvious reluctance and disdain, accepts her hand, which the King, his feudal lord and guardian, forces on him. Her maidenly feeling is at first shocked, and she shrinks back:—

> "That you are well restor'd, my lord, I am glad:
> Let the rest go."

But shall she weakly relinquish the golden opportunity, and dash the cup from her lips at the moment it is presented? Shall she cast away the treasure for which she has ventured both life and honour, when it is just within her grasp? Shall she, after compromising her feminine

delicacy by the public disclosure of her preference, be thrust back into shame, "to blush out the remainder of her life," and die a poor, lost, scorned thing? This would be very pretty and interesting and characteristic in Viola or Ophelia, but not at all consistent with that high determined spirit, that moral energy with which Helena is portrayed. Pride is the only obstacle opposed to her. She is not despised and rejected as a woman, but as a poor physician's daughter; and this, to an understanding so clear, so strong, so just as Helena's, is not felt as an unpardonable insult. The mere pride of rank and birth is a prejudice of which she cannot comprehend the force, because her mind towers so immeasurably above it; and, compared to the infinite love which swells within her own bosom, it sinks into nothing. She cannot conceive that he, to whom she has devoted her heart and truth, her soul, her life, her service, must not one day love her in return; and, once her own beyond the reach of fate, that her cares, her caresses, her unwearied patient tenderness, will not at last "win her lord to look upon her":—

> . . . "For time will bring on summer,
> When briars shall have leaves as well as thorns,
> And be as sweet as sharp."

It is this fond faith which, hoping all things, enables her to endure all things; which hallows and dignifies the surrender of her woman's pride, making it a sacrifice on which virtue and love throw a mingled incense.

MRS. JAMESON: *Characteristics of Women.*

III.

Bertram.

It undoubtedly lessens the interest of the play that Shakespeare should not have given Bertram some more estimable qualities along with the all too youthful and

unchivalrous ones which he possesses. The Poet has here been guilty of a certain negligence, which shows that it was only to parts of the play that he gave his whole mind. Bertram is right enough in refusing to have a wife thrust upon him against his will, simply because the King has a debt of gratitude to pay. But this first motive for refusing gives place to one with which we have less sympathy: to wit, pride of rank, which makes him look down on Helena as being of inferior birth, though king, courtiers, and his own mother consider her fit to rank with the best. Even this, however, need not lower Bertram irretrievably in our esteem; but he adds to it traits of unmanliness, even of baseness. For instance, he enjoins Helena, through Parolles, to invent some explanation of his sudden departure which will make the King believe it to have been a necessity; and then he leaves her, not, as he falsely declares, for two days, but for ever. His readiness to marry a daughter of Lafeu the moment the report of Helena's death has reached him is a very extraordinary preparation for the reunion of the couple at the end of the play, and reminds us unpleasantly of the exactly similar incident in *Much Ado About Nothing*. But, worst of all, and an indisputable dramatic mistake, is his entangling himself, just before the final reconciliation, in a web of mean lies with reference to the Italian girl to whom he had laid siege in Tuscany.

It was to make Helena's position more secure, and to avoid any suspicion of the adventuress about her, that Shakespeare invented the character of the Countess, that motherly friend whose affection sets a seal on all her merits. In the same way Parolles was invented with the purpose of making Bertram less guilty. Bertram is to be considered as ensnared by this old "fool, notorious liar, and coward" (as Helena at once calls him), who figures in the play as his evil genius.

BRANDES: *William Shakespeare.*

Even at the last, Bertram's attainment is but small; he is still no more than a potential piece of worthy manhood. We cannot suppose that Shakspere has represented him thus without a purpose. Does not the Poet wish us to feel that although much remains to be wrought in Bertram, his welfare is now assured? The courageous title of the play, *All's Well that Ends Well*, is like an utterance of the heart of Helena, who has strength and endurance to attain the end, and who will measure things, not by the pains and trials of the way, not by the dubious and difficult means, but by that end, by the accomplished issue. We need not, therefore, concern ourselves any longer about Bertram; he is safe in the hands of Helena; she will fashion him as he should be fashioned. Bertram is at length delivered from the snares and delusions which beset his years of haughty ignorance and dullness of the heart; he is doubly won by Helena; therefore he cannot wander far, therefore he cannot finally be lost.

DOWDEN: *Shakspere.*

IV.

Parolles.

Parolles is a counterfoil of Helena, inasmuch as like her he is ambitious of consorting with a higher rank, but unlike her is destitute of claims to honour of any kind. Lafeu characterizes him as an empty upstart, with a distinction worthy the admirer of Helena: "You are more saucy with lords and honourable personages than the commission of your birth and (note the annexation) virtue gives you heraldry."

The mistake of Bertram, in his estimation of Parolles, is counterpart of his disregard and disdain for Helena, and one error promotes the other, as the vapouring scoundrel is chargeable with some part of the Count's misconduct by encouragement and suggestion. While one error lasts, the other has little chance of being

recognized; and it is shrewdly remarked, in the conversation of the Lords, that the wronged wife would have a better chance of justice, when her husband should be taught, in the exposure of Parolles, to be mistrustful of his sagacity of character. "I would gladly have him see his company anatomized; that he might take a measure of his own judgements, wherein so curiously he had set this counterfeit."

But from another point of view Parolles is a counterfoil, if we should not rather say a counterpart, of Bertram himself. It almost seems as if the conception of the bescarfed poltroon were invented to follow up the contrast with Bertram, the handsome but false, whose "moral parts" are far from being, as the King would have them, in agreement with his prepossessing outside. The weak point of Parolles, in respect to personal courage, places him in contrast so distinct to the soldier-like Bertram, that the latter escapes some of the disgrace of correspondence on other points with his worthless protégé, who is not only "a most notable coward, but an infinite and endless liar, an hourly promise-breaker, the owner of no one good quality worth your Lordship's entertainment."

It is the completion of the humiliation of Bertram, that the follower he had exposed and laughed at is brought in as a witness against him, for misconduct we can hardly say less degrading; and Parolles with his petition to his arch-enemy Lafeu, "It lies in you, my lord, to bring me in some grace, for you did bring me out," is really provocative of comparison with Bertram crying for pardon to Helena.

The name of Parolles is, of course, allusive to wordiness; it is played upon indeed in this sense, and he is called "the armipotent linguist." The command of tongue that justifies his name, is wonderfully reconciled with his being, though not solely as he is a coward, but "a great part," fool. It is very satisfactory to observe how Lafeu, the old courtier, who has all the principle,

and experience, and consideration that the youthful Bertram lacks, is disgusted with Parolles, but tolerates, not to say enjoys with gusto, the gossiping pleasantry of the idle clown.

LLOYD: *Critical Essays on the Plays of Shakespeare.*

V.

A Fine Contrast to Lady Capulet.

This old Countess of Roussillon is a charming sketch. She is like one of Titian's old women, who still, amid their wrinkles, remind us of that soul of beauty and sensibility which must have animated them when young. She is a fine contrast to Lady Capulet—benign, cheerful, and affectionate; she has a benevolent enthusiasm, which neither age nor sorrow nor pride can wear away. Thus, when she is brought to believe that Helena nourishes a secret attachment for her son, she observes:—

> "Even so it was with me when I was young!
> This thorn
> Doth to our rose of youth rightly belong,
> It is the show and seal of nature's truth,
> When love's strong passion is impress'd in youth."

Her fond, maternal love for Helena, whom she has brought up, her pride in her good qualities, overpowering all her own prejudices of rank and birth, are most natural in such a mind; and her indignation against her son, however strongly expressed, never forgets the mother.

> "What angel shall
> Bless this unworthy husband? he cannot thrive
> Unless *her* prayers, whom heaven delights to hear
> And loves to grant, reprieve him from the wrath
> Of greatest justice.
> Which of them both
> Is dearest to me—I have no skill in sense
> To make distinction."

This is very skilfully, as well as delicately conceived. In rejecting those poetical and accidental advantages which Giletta possesses in the original story, Shakspeare has substituted the beautiful character of the Countess; and he has contrived, that, as the character of Helena should rest for its *internal* charm on the depth of her own affections, so it should depend for its *external* interest on the affection she inspires.

MRS. JAMESON: *Characteristics of Women.*

Almost everybody falls in love with the Countess. And, truly, one so meek, and sweet, and venerable, who can help loving her? or who, if he can resist her, will dare to own it? We can almost find in our heart to adore the beauty of youth; yet this blessed old creature is enough to persuade us that age may be more beautiful still. Her generous sensibility to native worth amply atones for her son's mean pride of birth; all her honours of rank and place she would gladly resign, to have been the mother of the poor orphan left in her care. Campbell says, "She redeems nobility by reverting to nature." Verplanck thinks, as well he may, that the Poet's special purpose in this play was to set forth the precedence of innate over circumstantial distinctions. Yet observe with what a catholic spirit he teaches this great lesson, recognizing the noble man in the nobleman, and telling us that none know so well how to prize the nobilities of nature, as those who, like the King and the Countess in this play, have experienced the nothingness of all other claims.

HUDSON: *The Works of Shakespeare.*

VI.

Composition and Rank.

The composition is not as successful as in most of his [Shakspeare's] later comedies; several of the charac-

ters, such as the Countess and the Duke of Florence, Lafeu, and Parolles. Violenta, and Mariana, do indeed take some external, but no internal part in the action. The reason of this unalterable and chief defect of the whole lies, it seems to me, in the subject-matter of the piece, which is not exactly happily chosen; for it must necessarily be offensive to a fine sense of feeling when, in courtship, woman is the wooer, and especially when this unwomanly proceeding—however well motived and excusable it may appear—is not merely narrated (as in Boccaccio's novel) but represented to us in a vivid, dramatic, and palpable form. To overcome this difficulty, and more particularly to make the surprising conclusion—the heroine's attainment of her wish—appear natural, the poet had, as it were, to take into his service a number of figures simply as motives and to bring the action to a close. But the very choice of this subject, and his adhering to it, in spite of its obvious difficulties, shows us the youthful poet, the youthful pleasure in that which is unusual, the youthful inclination to venture upon a task the difficulties of which have not been sufficiently considered.

ULRICI: *Shakspeare's Dramatic Art.*

All's Well that Ends Well is one of the most pleasing of our author's comedies. The interest is, however, more of a serious than of a comic nature. The character of Helena is one of great sweetness and delicacy. She is placed in circumstances of the most critical kind, and has to court her husband both as a virgin and a wife; yet the most scrupulous nicety of female modesty is not once violated. There is not one thought or action that ought to bring a blush into her cheeks, or that for a moment lessens her in our esteem. Perhaps the romantic attachment of a beautiful and virtuous girl to one placed above her hopes by the circumstances of birth and fortune, was never so exquisitely expressed as

in the reflections which she utters when young Rousillon leaves his mother's house, under whose protection she has been brought up with him, to repair to the French king's court.

The interest excited by this beautiful picture of a fond and innocent heart is kept up afterwards by her resolution to follow him to France, the success of her experiment in restoring the King's health, her demanding Bertram in marriage as a recompense, his leaving her in disdain, her interview with him afterwards disguised as Diana, a young lady whom he importunes with his secret addresses, and their final reconciliation when the consequences of her stratagem and the proofs of her love are fully made known. The persevering gratitude of the French king to his benefactress, who cures him of a languishing distemper by a prescription hereditary in her family, the indulgent kindness of the Countess, whose pride of birth yields, almost without a struggle, to her affection for Helena, the honesty and uprightness of the good old lord Lafeu, make very interesting parts of the picture. The wilful stubbornness and youthful petulance of Bertram are also very admirably described. The comic part of the play turns on the folly, boasting, and cowardice of Parolles, a parasite and hanger-on of Bertram's, the detection of whose false pretensions to bravery and honour forms a very amusing episode. He is first found out by the old lord Lafeu, who says, "The soul of this man is his clothes"; and it is proved afterwards that his heart is in his tongue, and that both are false and hollow. The adventure of "the bringing off of his drum" has become proverbial as a satire on all ridiculous and blustering undertakings which the person never means to perform.

HAZLITT: *Characters of Shakspear's Plays.*

The comic scenes, and the general graceful ease and fluency of its diction, give an air of lightness and variety

to the play that are wanting in the novel. The mere story is not productive of more effect in one than in the other, and the drama makes no pretensions to rank in the first order of excellence. But a value is conferred upon Shakspeare's performance beyond its dramatic merit, by its being the repository of much sententious wisdom, and numerous passages of remarkable elegance. A single speech of the King may be referred to as an instance of both, and Helena's description of her hopeless passion may be selected as exquisitely beautiful.

SKOTTOWE: *Life of Shakspeare.*

Shakespeare departed widely from the story in its earlier form by the greater prominence given to the part of Helena and the singular sweetness and devotion which irradiate her whole course. Coleridge thought her Shakespeare's loveliest creation. The portraiture of her character is touched throughout with exquisite delicacy and skill. Helena suffers, however, from the atmosphere of the play, which is distinctly repellent; it is difficult to resist the feeling that, conceding all that the play demands in concentration of interest upon the single end to be achieved, Helena cheapens the love she finally wins by a sacrifice greater than love could ask or could afford to receive. And when the sacrifice is made and the end secured, the victory of love is purely external; there is no inward and deathless unity of passion between the lovers like that which united Posthumus and Imogen in life and Romeo and Juliet in death.

The play must be interpreted broadly in the light of Shakespeare's entire work; in this light it finds its place as the expression of a passing mood of deep and almost cynical distrust; it is full of that searching irony which from time to time finds utterance in the poet's work and was inevitable in a mind of such range of vision. It is well to remember, also, that in this play the poet,

Comments

for the sake of throwing a single quality into the highest relief, secured entire concentration of attention by disregarding or ignoring other qualities and relations of equal importance and authority. This was what Browning did in his much misunderstood poem "The Statue and the Bust." It is always a perilous experiment, because it involves so much intelligent coöperation on the part of the reader. It is a triumph of Shakespeare's art that Helena's purity not only survives the dangers to which she exposes it, but takes on a kind of saintly whiteness in the corruption in which she plays her perilous part.

MABIE: *William Shakespeare: Poet, Dramatist, and Man.*

All's Well that Ends Well.

DRAMATIS PERSONAE.

KING OF FRANCE.
DUKE OF FLORENCE.
BERTRAM, *Count of Rousillon.*
LAFEU, *an old lord.*
PAROLLES, *a follower of Bertram.*
Steward, } *servants to the Countess*
LAVACHE, *a clown,* } *of Rousillon.*
A Page.

COUNTESS OF ROUSILLON, *mother to Bertram.*
HELENA, *a gentlewoman protected by the Countess.*
An old Widow of Florence.
DIANA, *daughter to the Widow.*
VIOLENTA, } *neighbours and friends to the Widow.*
MARIANA, }

Lords, Officers, Soldiers, etc., French and Florentine.

SCENE: *Rousillon; Paris; Florence; Marseilles.*

ACT FIRST.

Scene I.

Rousillon. The Count's palace.

Enter Bertram, the Countess of Rousillon, Helena, and Lafeu, all in black.

Count. In delivering my son from me, I bury a second husband.

Ber. And I in going, madam, weep o'er my father's death anew: but I must attend his majesty's command, to whom I am now in ward, evermore in subjection.

Laf. You shall find of the king a husband, madam; you, sir, a father: he that so generally is at all times good, must of necessity hold his virtue to you; whose worthiness would stir it up where it wanted, rather than lack it where there is such abundance.

Count. What hope is there of his majesty's amendment?

Laf. He hath abandoned his physicians, madam; under whose practices he hath persecuted time with hope, and finds no other advantage in the process but only the losing of hope by time.

Count. This young gentlewoman had a father,—O, that 'had'! how sad a passage 'tis!—whose

skill was almost as great as his honesty; had it stretched so far, would have made nature immortal, and death should have play for lack of work. Would, for the king's sake, he were living! I think it would be the death of the king's disease.

Laf. How called you the man you speak of, madam?

Count. He was famous, sir, in his profession, and it was his great right to be so,—Gerard de Narbon.

Laf. He was excellent indeed, madam: the king very lately spoke of him admiringly and mournfully: he was skilful enough to have lived still, if knowledge could be set up against mortality.

Ber. What is it, my good lord, the king languishes of?

Laf. A fistula, my lord.

Ber. I heard not of it before.

Laf. I would it were not notorious. Was this gentlewoman the daughter of Gerard de Narbon?

Count. His sole child, my lord; and bequeathed to my overlooking. I have those hopes of her good that her education promises; her dispositions she inherits, which makes fair gifts fairer; for where an unclean mind carries virtuous qualities, there commendations go with pity; they are virtues and traitors too: in her they are the better for their simpleness; she derives her honesty and achieves her goodness.

Laf. Your commendations, madam, get from her tears.

Count. 'Tis the best brine a maiden can season her

praise in. The remembrance of her father never approaches her heart but the tyranny of her sorrows takes all livelihood from her cheek. No more of this, Helena, go to, no more; lest it be rather thought you affect a sorrow than to have—

Hel. I do affect a sorrow, indeed, but I have it too.

Laf. Moderate lamentation is the right of the dead; excessive grief the enemy to the living.

Count. If the living be enemy to the grief, the excess makes it soon mortal.

Ber. Madam, I desire your holy wishes.

Laf. How understand we that?

Count. Be thou blest, Bertram, and succeed thy father
In manners, as in shape! thy blood and virtue
Contend for empire in thee, and thy goodness
Share with thy birthright! Love all, trust a few,
Do wrong to none: be able for thine enemy
Rather in power than use; and keep thy friend
Under thy own life's key: be check'd for silence,
But never tax'd for speech. What heaven more will,
That thee may furnish, and my prayers pluck down,
Fall on thy head! Farewell, my lord;
'Tis an unseason'd courtier; good my lord,
Advise him.

Laf. He cannot want the best
That shall attend his love.

Count. Heaven bless him! Farewell, Bertram. [*Exit.*

Ber. [*To Helena*] The best wishes that can be forged in your thoughts be servants to you! Be comfortable to my mother, your mistress, and make much of her.

Laf. Farewell, pretty lady: you must hold the credit
of your father. [*Exeunt Bertram and Lafeu.*

Hel. O, were that all! I think not on my father;
And these great tears grace his remembrance more
Than those I shed for him. What was he like?
I have forgot him: my imagination
Carries no favour in 't but Bertram's.
I am undone: there is no living, none,
If Bertram be away. 'Twere all one
That I should love a bright particular star
And think to wed it, he is so above me:
In his bright radiance and collateral light
Must I be comforted, not in his sphere.
The ambition in my love thus plagues itself:
The hind that would be mated by the lion
Must die for love. 'Twas pretty, though a plague,
To see him every hour; to sit and draw
His arched brows, his hawking eye, his curls,
In our heart's table; heart too capable
Of every line and trick of his sweet favour:
But now he 's gone, and my idolatrous fancy
Must sanctify his reliques. Who comes here?

Enter Parolles.

[*Aside*] One that goes with him: I love him for his sake;
And yet I know him a notorious liar,
Think him a great way fool, solely a coward;
Yet these fix'd evils sit so fit in him,
That they take place, when virtue's steely bones
Look bleak i' the cold wind: withal, full oft we see
Cold wisdom waiting on superfluous folly.

Par. Save you, fair queen!

Hel. And you, monarch!

Par. No.

Hel. And no.

Par. Are you meditating on virginity?

Hel. Ay. You have some stain of soldier in you: let me ask you a question. Man is enemy to virginity; how may we barricado it against him?

Par. Keep him out.

Hel. But he assails; and our virginity, though valiant, in the defence yet is weak: unfold to us some warlike resistance.

Par. There is none: man, sitting down before you, will undermine you and blow you up.

Hel. Bless our poor virginity from underminers and blowers up! Is there no military policy, how virgins might blow up men?

Par. Virginity being blown down, man will quicklier be blown up: marry, in blowing him down again, with the breach yourselves made, you lose your city. It is not politic in the commonwealth of nature to preserve virginity. Loss of virginity is rational increase, and there was never virgin got till virginity was first lost. That you were made of is metal to make virgins. Virginity by being once lost may be ten times found; by being ever kept, it is ever lost: 'tis too cold a companion; away with 't!

Hel. I will stand for 't a little, though therefore I die a virgin.

Par. There 's little can be said in 't; 'tis against the rule of nature. To speak on the part of virginity, is to accuse your mothers; which is most

infallible disobedience. He that hangs himself is a virgin: virginity murders itself; and should be buried in highways out of all sanctified limit, as a desperate offendress against nature. Virginity breeds mites, much like a cheese; consumes itself to the very paring and so dies with feeding his own stomach. Besides, virginity is peevish, proud, idle, made of self-love, which is the most inhibited sin in the canon. Keep it not; you cannot choose but lose by 't; out with 't! within ten year it will make itself ten, which is a goodly increase; and the principal itself not much the worse: away with 't!

Hel. How might one do, sir, to lose it to her own liking?

Par. Let me see: marry, ill, to like him that ne'er it likes. 'Tis a commodity will lose the gloss with lying; the longer kept, the less worth: off with 't while 'tis vendible: answer the time of request. Virginity, like an old courtier, wears her cap out of fashion; richly suited, but unsuitable: just like the brooch and the tooth-pick, which wear not now. Your date is better in your pie and your porridge than in your cheek: and your virginity, your old virginity, is like one of our French withered pears, it looks ill, it eats drily; marry, 'tis a withered pear; it was formerly better; marry, yet 'tis a withered pear: will you any thing with it?

Hel. Not my virginity yet.—[You 're for the Court;]
There shall your master have a thousand loves,
A mother and a mistress and a friend,
A phœnix, captain, and an enemy,

A guide, a goddess, and a sovereign,
A counsellor, a traitress, and a dear;
His humble ambition, proud humility,
His jarring concord, and his discord dulcet,
His faith, his sweet disaster; with a world
Of pretty, fond, adoptious christendoms,
That blinking Cupid gossips. Now shall he—
I know not what he shall. God send him well!
The court 's a learning place, and he is one—

Par. What one, i' faith?

Hel. That I wish well. 'Tis pity—

Par. What 's pity?

Hel. That wishing well had not a body in 't,
Which might be felt; that we, the poorer born,
Whose baser stars do shut us up in wishes,
Might with effects of them follow our friends,
And show what we alone must think, which never
Returns us thanks.

Enter Page.

Page. Monsieur Parolles, my lord calls for you. [*Exit.*

Par. Little Helen, farewell; if I can remember thee, I will think of thee at court.

Hel. Monsieur Parolles, you were born under a charitable star.

Par. Under Mars, I.

Hel. I especially think, under Mars.

Par. Why under Mars?

Hel. The wars have so kept you under, that you must needs be born under Mars.

Par. When he was predominant.

Hel. When he was retrograde, I think, rather.

Par. Why think you so?

Hel. You go so much backward when you fight.

Par. That 's for advantage.

Hel. So is running away, when fear proposes the safety: but the composition that your valour and fear makes in you is a virtue of a good wing, and I like the wear well.

Par. I am so full of businesses, I cannot answer thee acutely. I will return perfect courtier; in the which, my instruction shall serve to naturalize thee, so thou wilt be capable of a courtier's counsel, and understand what advice shall thrust upon thee; else thou diest in thine unthankfulness, and thine ignorance makes thee away: farewell. When thou hast leisure, say thy prayers; when thou hast none, remember thy friends: get thee a good husband, and use him as he uses thee: so, farewell. [*Exit.*

Hel. Our remedies oft in ourselves do lie,
Which we ascribe to heaven: the fated sky
Gives us free scope; only doth backward pull
Our slow designs when we ourselves are dull.
What power is it which mounts my love so high;
That makes me see, and cannot feed mine eye?
The mightiest space in fortune nature brings
To join like likes and kiss like native things.
Impossible be strange attempts to those
That weigh their pains in sense, and do suppose
What hath been cannot be: who ever strove
To show her merit, that did miss her love?
The king's disease—my project may deceive me,
But my intents are fix'd, and will not leave me.
[*Exit.*

Scene II.

Paris. The King's palace.

Flourish of cornets. Enter the King of France with letters and divers Attendants.

King. The Florentines and Senoys are by the ears;
Have fought with equal fortune, and continue
A braving war.
First Lord. So 'tis reported, sir.
King. Nay, 'tis most credible; we here receive it
A certainty, vouch'd from our cousin Austria,
With caution, that the Florentine will move us
For speedy aid; wherein our dearest friend
Prejudicates the business, and would seem
To have us make denial.
First Lord. His love and wisdom,
Approved so to your majesty, may plead
For amplest credence.
King. He hath arm'd our answer,
And Florence is denied before he comes:
Yet, for our gentlemen that mean to see
The Tuscan service, freely have they leave
To stand on either part.
Sec. Lord. It well may serve
A nursery to our gentry, who are sick
For breathing and exploit.
King. What 's he comes here?

Enter Bertram, Lafeu, and Parolles.

First Lord. It is the Count Rousillon, my good lord,
Young Bertram.
King. Youth, thou bear'st thy father's face;

Frank nature, rather curious than in haste,
Hath well composed thee. Thy father's moral parts
Mayst thou inherit too! Welcome to Paris.

Ber. My thanks and duty are your majesty's.

King. I would I had that corporal soundness now,
As when thy father and myself in friendship
First tried our soldiership! He did look far
Into the service of the time, and was
Discipled of the bravest: he lasted long;
But on us both did haggish age steal on,
And wore us out of act. It much repairs me
To talk of your good father. In his youth
He had the wit, which I can well observe
To-day in our young lords; but they may jest
Till their own scorn return to them unnoted
Ere they can hide their levity in honour:
So like a courtier, contempt nor bitterness
Were in his pride or sharpness; if they were,
His equal had awaked them; and his honour,
Clock to itself, knew the true minute when
Exception bid him speak, and at this time
His tongue obey'd his hand: who were below him
He used as creatures of another place;
And bow'd his eminent top to their low ranks,
Making them proud of his humility,
In their poor praise he humbled. Such a man
Might be a copy to these younger times;
Which, follow'd well, would demonstrate them now
But goers backward.

Ber. His good remembrance, sir,
Lies richer in your thoughts than on his tomb;
So in approof lives not his epitaph

As in your royal speech.

King. Would I were with him! He would always say—
Methinks I hear him now; his plausive words
He scatter'd not in ears, but grafted them,
To grow there and to bear,—'Let me not live,'—
This his good melancholy oft began,
On the catastrophe and heel of pastime,
When it was out,—'Let me not live,' quoth he,
'After my flame lacks oil, to be the snuff
Of younger spirits, whose apprehensive senses
All but new things disdain; whose judgements are
Mere fathers of their garments; whose constancies
Expire before their fashions.' This he wish'd:
I after him do after him wish too,
Since I nor wax nor honey can bring home,
I quickly were dissolved from my hive,
To give some labourers room.

Sec. Lord. You are loved, sir;
They that least lend it you shall lack you first.

King. I fill a place, I know 't. How long is 't, count,
Since the physician at your father's died?
He was much famed.

Ber. Some six months since, my lord.

King. If he were living, I would try him yet.
Lend me an arm; the rest have worn me out
With several applications: nature and sickness
Debate it at their leisure. Welcome, count;
My son 's no dearer.

Ber. Thank your majesty.
[*Exeunt. Flourish.*

Scene III.

Rousillon. The Count's palace.

Enter Countess, Steward, and Clown.

Count. I will now hear; what say you of this gentlewoman?

Stew. Madam, the care I have had to even your content, I wish might be found in the calendar of my past endeavours; for then we wound our modesty and make foul the clearness of our deservings, when of ourselves we publish them.

Count. What does this knave here? Get you gone, sirrah: the complaints I have heard of you I do not all believe: 'tis my slowness that I do not; for I know you lack not folly to commit them, and have ability enough to make such knaveries yours.

Clo. 'Tis not unknown to you, madam, I am a poor fellow.

Count. Well, sir.

Clo. No, madam, 'tis not so well that I am poor, though many of the rich are damned: but, if I may have your ladyship's good will to go to the world, Isbel the woman and I will do as we may.

Count. Wilt thou needs be a beggar?

Clo. I do beg your good will in this case.

Count. In what case?

Clo. In Isbel's case and mine own. Service is no heritage: and I think I shall never have the blessing of God till I have issue o' my body; for they say barnes are blessings.

Count. Tell me thy reason why thou wilt marry.

Clo. My poor body, madam, requires it: I am driven on by the flesh; and he must needs go that the devil drives.

Count. Is this all your worship's reason?

Clo. Faith, madam, I have other holy reasons, such as they are.

Count. May the world know them?

Clo. I have been, madam, a wicked creature, as you and all flesh and blood are; and, indeed, I do marry that I may repent.

Count. Thy marriage, sooner than thy wickedness.

Clo. I am out o' friends, madam; and I hope to have friends for my wife's sake.

Count. Such friends are thine enemies, knave.

Clo. You 're shallow, madam, in great friends; for the knaves come to do that for me, which I am aweary of. He that ears my land spares my team, and gives me leave to in the crop; if I be his cuckold, he 's my drudge: he that comforts my wife is the cherisher of my flesh and blood; he that cherishes my flesh and blood loves my flesh and blood; he that loves my flesh and blood is my friend: ergo, he that kisses my wife is my friend. If men could be contented to be what they are, there were no fear in marriage; for young Charbon the puritan and old Poysam the papist, howsome'er their hearts are severed in religion, their heads are both one; they may joul horns together, like any deer i' the herd.

Count. Wilt thou ever be a foul-mouthed and calumnious knave?

Clo. A prophet I, madam; and I speak the truth the next way:

For I the ballad will repeat,
Which men full true shall find;
Your marriage comes by destiny,
Your cuckoo sings by kind.

Count. Get you gone, sir; I 'll talk with you more anon.

Stew. May it please you, madam, that he bid Helen come to you: of her I am to speak.

Count. Sirrah, tell my gentlewoman I would speak with her; Helen I mean.

Clo. Was this fair face the cause, quoth she,
Why the Grecians sacked Troy?
Fond done, done fond,
Was this King Priam's joy?
With that she sighed as she stood,
With that she sighed as she stood,
And gave this sentence then;
Among nine bad if one be good,
Among nine bad if one be good,
There 's yet one good in ten.

Count. What, one good in ten? you corrupt the song, sirrah.

Clo. One good woman in ten, madam; which is a purifying o' the song: would God would serve the world so all the year! we'd find no fault with the tithe-woman, if I were the parson: one in ten, quoth a'! an we might have a good woman born but one every blazing star, or at an

earthquake, 'twould mend the lottery well: a man may draw his heart out, ere a' pluck one.

Count. You 'll be gone, sir knave, and do as I command you.

Clo. That man should be at woman's command, and yet no hurt done! Though honesty be no puritan, yet it will do no hurt; it will wear the surplice of humility over the black gown of a big heart. I am going, forsooth: the business is for Helen to come hither. [*Exit.*

Count. Well, now.

Stew. I know, madam, you love your gentlewoman entirely.

Count. Faith, I do: her father bequeathed her to me; and she herself, without other advantage, may lawfully make title to as much love as she finds: there is more owing her than is paid; and more shall be paid her than she 'll demand.

Stew. Madam, I was very late more near her than I think she wished me: alone she was, and did communicate to herself her own words to her own ears; she thought, I dare vow for her, they touched not any stranger sense. Her matter was, she loved your son: Fortune, she said, was no goddess, that had put such difference betwixt their two estates; Love no god, that would not extend his might, only where qualities were level; . . . queen of virgins, that would suffer her poor knight surprised, without rescue in the first assault, or ransom afterward. This she delivered in the most bitter touch of sorrow that e'er I heard virgin exclaim in: which I held my

duty speedily to acquaint you withal: sithence, in the loss that may happen, it concerns you something to know it.

Count. You have discharged this honestly: keep it to yourself: many likelihoods informed me of this before, which hung so tottering in the balance, that I could neither believe nor misdoubt. Pray you, leave me: stall this in your bosom; and I thank you for your honest care: I will speak with you further anon. [*Exit Steward.*

Enter Helena.

Even so it was with me when I was young:
If ever we are nature's, these are ours; this thorn
Doth to our rose of youth rightly belong:
Our blood to us, this to our blood is born;
It is the show and seal of nature's truth,
Where love's strong passion is impress'd in youth;
By our remembrances of days foregone,
Such were our faults, or then we thought them none.
Her eye is sick on 't: I observe her now.

Hel. What is your pleasure, madam?

Count. You know, Helen,
I am a mother to you.

Hel. Mine honourable mistress.

Count. Nay, a mother:
Why not a mother? When I said 'a mother,'
Methought you saw a serpent: what 's in 'mother,'
That you start at it? I say, I am your mother;
And put you in the catalogue of those
That were enwombed mine: 'tis often seen
Adoption strives with nature; and choice breeds

A native slip to us from foreign seeds:
You ne'er oppress'd me with a mother's groan,
Yet I express to you a mother's care:
God's mercy, maiden! does it curd thy blood
To say I am thy mother? What 's the matter,
That this distemper'd messenger of wet,
The many-colour'd Iris, rounds thine eye?
Why? that you are my daughter?

Hel. That I am not.

Count. I say, I am your mother.

Hel. Pardon, madam;
The Count Rousillon cannot be my brother:
I am from humble, he from honour'd name;
No note upon my parents, his all noble;
My master, my dear lord he is; and I
His servant live and will his vassal die:
He must not be my brother.

Count. Nor I your mother?

Hel. You are my mother, madam; would you were,—
So that my lord your son were not my brother,—
Indeed my mother! or were you both our mothers,
I care no more for than I do for heaven,
So I were not his sister. Can't no other,
But I your daughter, he must be my brother?

Count. Yes, Helen, you might be my daughter-in-law:
God shield you mean it not! daughter and mother
So strive upon your pulse. What, pale again?
My fear hath catch'd your fondness: now I see
The mystery of your loneliness, and find
Your salt tears' head: now to all sense 'tis gross
You love my son; invention is ashamed,
Against the proclamation of thy passion,

To say thou dost not; therefore tell me true;
But tell me then, 'tis so; for, look, thy cheeks
Confess it, th' one to th' other; and thine eyes
See it so grossly shown in thy behaviours,
That in their kind they speak it: only sin
And hellish obstinacy tie thy tongue,
The truth should be suspected. Speak, is 't so?
If it be so, you have wound a goodly clew;
If it be not, forswear 't: howe'er, I charge thee,
As heaven shall work in me for thine avail,
To tell me truly.

Hel. Good madam, pardon me!

Count. Do you love my son?

Hel. Your pardon, noble mistress!

Count. Love you my son?

Hel. Do not you love him, madam?

Count. Go not about; my love hath in 't a bond,
Whereof the world takes note: come, come, disclose
The state of your affection; for your passions
Have to the full appeach'd.

Hel. Then, I confess,
Here on my knee, before high heaven and you,
That before you, and next unto high heaven,
I love your son.
My friends were poor, but honest; so 's my love:
Be not offended; for it hurts not him
That he is loved of me: I follow him not
By any token of presumptuous suit;
Nor would I have him till I do deserve him;
Yet never know how that desert should be.
I know I love in vain, strive against hope;
Yet, in this captious and intenible sieve,

I still pour in the waters of my love,
And lack not to lose still: thus, Indian-like,
Religious in mine error, I adore
The sun, that looks upon his worshipper,
But knows of him no more. My dearest madam,
Let not your hate encounter with my love
For loving where you do; but if yourself,
Whose aged honour cites a virtuous youth,
Did ever in so true a flame of liking
Wish chastely and love dearly, that your Dian
Was both herself and love; O, then, give pity
To her, whose state is such, that cannot choose
But lend and give where she is sure to lose;
That seeks not to find that her search implies,
But riddle-like lives sweetly where she dies!

Count. Had you not lately an intent,—speak truly,—
To go to Paris?

Hel. Madam, I had.

Count. Wherefore? tell true.

Hel. I will tell truth; by grace itself I swear.
You know my father left me some prescriptions
Of rare and proved effects, such as his reading
And manifest experience had collected
For general sovereignty; and that he will'd me
In heedfull'st reservation to bestow them,
As notes, whose faculties inclusive were,
More than they were in note: amongst the rest,
There is a remedy, approved, set down,
To cure the desperate languishings whereof
The king is render'd lost.

Count. This was your motive
For Paris, was it? speak.

Hel. My lord your son made me to think of this;
Else Paris, and the medicine, and the king,
Had from the conversation of my thoughts
Haply been absent then.

Count. But think you, Helen,
If you should tender your supposed aid,
He would receive it? he and his physicians
Are of a mind; he, that they cannot help him,
They, that they cannot help: how shall they credit
A poor unlearned virgin, when the schools,
Embowell'd of their doctrine, have left off
The danger to itself?

Hel. There 's something in 't,
More than my father's skill, which was the great'st
Of his profession, that his good receipt
Shall for my legacy be sanctified
By the luckiest stars in heaven: and, would your honour
But give me leave to try success, I 'ld venture
The well-lost life of mine on his Grace's cure
By such a day and hour.

Count. Dost thou believe 't?

Hel. Ay, madam, knowingly.

Count. Why, Helen, thou shalt have my leave and love,
Means and attendants, and my loving greetings
To those of mine in court: I 'll stay at home
And pray God's blessings into thy attempt:
Be gone to-morrow; and be sure of this,
What I can help thee to, thou shalt not miss.

[*Exeunt.*

ACT SECOND.

Scene I.

Paris. The King's palace.

Flourish of cornets. Enter the King, attended with divers young Lords taking leave for the Florentine war; Bertram, and Parolles.

King. Farewell, young lords; these warlike principles
Do not throw from you: and you, my lords, farewell:
Share the advice betwixt you; if both gain, all
The gift doth stretch itself as 'tis received,
And is enough for both.
First Lord. 'Tis our hope, sir,
After well-enter'd soldiers, to return
And find your Grace in health.
King. No, no, it cannot be; and yet my heart
Will not confess he owes the malady
That doth my life besiege. Farewell, young lords; 10
Whether I live or die, be you the sons
Of worthy Frenchmen: let higher Italy,—
Those bated that inherit but the fall
Of the last monarchy,—see that you come
Not to woo honour, but to wed it; when
The bravest questant shrinks, find what you seek,
That fame may cry you loud: I say, farewell.
Sec. Lord. Health, at your bidding, serve your majesty!
King. Those girls of Italy, take heed of them:
They say, our French lack language to deny, 20
If they demand: beware of being captives,
Before you serve.
Both. Our hearts receive your warnings.

King. Farewell. Come hither to me. [*Exit.*
First Lord. O my sweet lord, that you will stay behind us!
Par. 'Tis not his fault, the spark.
Sec. Lord. O, 'tis brave wars!
Par. Most admirable: I have seen those wars.
Ber. I am commanded here, and kept a coil with
'Too young,' and 'the next year,' and 'tis too early.'
Par. An thy mind stand to 't, boy, steal away bravely.
Ber. I shall stay here the forehorse to a smock,
Creaking my shoes on the plain masonry,
Till honour be bought up, and no sword worn
But one to dance with! By heaven, I 'll steal away.
First Lord. There 's honour in the theft.
Par. Commit it, count.
Sec. Lord. I am your accessary; and so, farewell.
Ber. I grow to you, and our parting is a tortured body.
First Lord. Farewell, captain.
Sec. Lord. Sweet Monsieur Parolles!
Par. Noble heroes, my sword and yours are kin. Good sparks and lustrous, a word, good metals: you shall find in the regiment of the Spinii one Captain Spurio, with his cicatrice, an emblem of war, here on his sinister cheek; it was this very sword entrenched it: say to him, I live; and observe his reports for me.
First Lord. We shall, noble captain. [*Exeunt Lords.*
Par. Mars dote on you for his novices! what will ye do?
Ber. Stay: the king.

Re-enter King.

Par. [*Aside to Ber.*] Use a more spacious ceremony to the noble lords; you have restrained your-

self within the list of too cold an adieu: be more expressive to them: for they wear themselves in the cap of the time, there do muster true gait, eat, speak, and move under the influence of the most received star; and though the devil lead the measure, such are to be followed: after them, and take a more dilated farewell.

Ber. And I will do so.

Par. Worthy fellows; and like to prove most sinewy sword-men. [*Exeunt Bertram and Parolles.*

Enter Lafeu.

Laf. [*Kneeling*] Pardon, my lord, for me and for my tidings.

King. I 'll fee thee to stand up.

Laf. Then here 's a man stands, that has brought his pardon.
I would you had kneel'd, my lord, to ask me mercy;
And that at my bidding you could so stand up.

King. I would I had: so I had broke thy pate,
And ask'd thee mercy for 't.

Laf. Good faith, across: but, my good lord, 'tis thus;
Will you be cured of your infirmity?

King. No.

Laf. O, will you eat no grapes, my royal fox?
Yes, but you will my noble grapes, an if
My royal fox could reach them: I have seen a medicine
That 's able to breathe life into a stone,
Quicken a rock, and make you dance canary
With spritely fire and motion; whose simple touch
Is powerful to araise King Pepin, nay,
To give great Charlemain a pen in 's hand,

And write to her a love-line.

King. What 'her' is this?

Laf. Why, Doctor She: my lord, there 's one arrived,
If you will see her: now, by my faith and honour,
If seriously I may convey my thoughts
In this my light deliverance, I have spoke
With one that, in her sex, her years, profession,
Wisdom and constancy, hath amazed me more
Than I dare blame my weakness: will you see her,
For that is her demand, and know her business?
That done, laugh well at me.

King. Now, good Lafeu, 90
Bring in the admiration; that we with thee
May spend our wonder too, or take off thine
By wondering how thou took'st it.

Laf. Nay, I 'll fit you,
And not be all day neither. [*Exit.*

King. Thus he his special nothing ever prologues.

Re-enter Lafeu, with Helena.

Laf. Nay, come your ways.

King. This haste hath wings indeed.

Laf. Nay, come your ways;
This is his majesty, say your mind to him:
A traitor you do look like; but such traitors
His majesty seldom fears: I am Cressid's uncle, 100
That dare leave two together; fare you well. [*Exit.*

King. Now, fair one, does your business follow us?

Hel. Ay, my good lord.
Gerard de Narbon was my father;
In what he did profess, well found.

King. I knew him.

Hel. The rather will I spare my praises towards him;
Knowing him is enough. On 's bed of death
Many receipts he gave me; chiefly one,
Which, as the dearest issue of his practice,
And of his old experience the only darling,
He bade me store up, as a triple eye,
Safer than mine own two, more dear; I have so:
And, hearing your high majesty is touch'd
With that malignant cause, wherein the honour
Of my dear father's gift stands chief in power,
I come to tender it and my appliance,
With all bound humbleness.

King. We thank you, maiden;
But may not be so credulous of cure,
When our most learned doctors leave us, and
The congregated college have concluded
That labouring art can never ransom nature
From her inaidible estate; I say we must not
So stain our judgement, or corrupt our hope,
To prostitute our past-cure malady
To empirics, or to dissever so
Our great self and our credit, to esteem
A senseless help, when help past sense we deem.

Hel. My duty, then, shall pay me for my pains:
I will no more enforce mine office on you;
Humbly entreating from your royal thoughts
A modest one, to bear me back again.

King. I cannot give thee less, to be call'd grateful:
Thou thought'st to help me; and such thanks I give
As one near death to those that wish him live:
But, what at full I know, thou know'st no part;
I knowing all my peril, thou no art.

Hel. What I can do can do no hurt to try,
Since you set up your rest 'gainst remedy.
He that of greatest works is finisher,
Oft does them by the weakest minister:
So holy writ in babes hath judgement shown,
When judges have been babes; great floods have flown
From simple sources; and great seas have dried,
When miracles have by the greatest been denied.
Oft expectation fails, and most oft there
Where most it promises; and oft it hits
Where hope is coldest, and despair most fits.

King. I must not hear thee; fare thee well, kind maid;
Thy pains not used must by thyself be paid:
Proffers not took reap thanks for their reward.

Hel. Inspired merit so by breath is barr'd:
It is not so with Him that all things knows,
As 'tis with us that square our guess by shows;
But most it is presumption in us when
The help of heaven we count the act of men.
Dear sir, to my endeavours give consent;
Of heaven, not me, make an experiment.
I am not an impostor, that proclaim
Myself against the level of mine aim;
But know I think, and think I know most sure,
My art is not past power, nor you past cure.

King. Art thou so confident? within what space
Hopest thou my cure?

Hel. The great'st grace lending grace,
Ere twice the horses of the sun shall bring
Their fiery torcher his diurnal ring;
Ere twice in murk and occidental damp
Moist Hesperus hath quench'd his sleepy lamp;

Or four and twenty times the pilot's glass
Hath told the thievish minutes how they pass;
What is infirm from your sound parts shall fly,
Health shall live free, and sickness freely die.

King. Upon thy certainty and confidence
What darest thou venture?

Hel. Tax of impudence,
A strumpet's boldness, a divulged shame
Traduced by odious ballads: my maiden's name
Sear'd otherwise, ne worse of worst extended,
With vilest torture let my life be ended.

King. Methinks in thee some blessed spirit doth speak
His powerful sound within an organ weak:
And what impossibility would slay
In common sense, sense saves another way.
Thy life is dear; for all, that life can rate
Worth name of life, in thee hath estimate,
Youth, beauty, wisdom, courage, all
That happiness and prime can happy call:
Thou this to hazard needs must intimate
Skill infinite or monstrous desperate.
Sweet practiser, thy physic I will try,
That ministers thine own death if I die.

Hel. If I break time, or flinch in property
Of what I spoke, unpitied let me die,
And well deserved: not helping, death 's my fee;
But, if I help, what do you promise me?

King. Make thy demand.

Hel. But will you make it even?

King. Ay, by my sceptre and my hopes of heaven.

Hel. Then shalt thou give me with thy kingly hand
What husband in thy power I will command:

Exempted be from me the arrogance
To choose from forth the royal blood of France,
My low and humble name to propagate
With any branch or image of thy state;
But such a one, thy vassal, whom I know
Is free for me to ask, thee to bestow.

King. Here is my hand; the premises observed,
Thy will by my performance shall be served:
So make the choice of thy own time: for I,
Thy resolved patient, on thee still rely.
More should I question thee, and more I must,
Though more to know could not be more to trust,
From whence thou camest, how tended on: but rest
Unquestion'd welcome, and undoubted blest.
Give me some help here, ho! If thou proceed
As high as word, my deed shall match thy deed.
[*Flourish. Exeunt.*

Scene II.

Rousillon. The Count's palace.

Enter Countess and Clown.

Count. Come on, sir; I shall now put you to the height of your breeding.

Clo. I will show myself highly fed and lowly taught: I know my business is but to the court.

Count. To the court! why, what place make you special, when you put off that with such contempt? But to the court!

Clo. Truly, madam, if God have lent a man any manners, he may easily put it off at court: he that cannot make a leg, put off 's cap, kiss his

hand, and say nothing, has neither leg, hands, lip, nor cap; and, indeed, such a fellow, to say precisely, were not for the court: but for me, I have an answer will serve all men.

Count. Marry, that 's a bountiful answer that fits all questions.

Clo. It is like a barber's chair, that fits all buttocks, the pin-buttock, the quatch-buttock, the brawn-buttock, or any buttock.

Count. Will your answer serve fit to all questions? 20

Clo. As fit as ten groats is for the hand of an attorney, as your French crown for your taffeta punk, as Tib's rush for Tom's forefinger, as a pancake for Shrove Tuesday, a morris for May-day, as the nail to his hole, the cuckold to his horn, as a scolding quean to a wrangling knave, as the nun's lip to the friar's mouth, nay, as the pudding to his skin.

Count. Have you, I say, an answer of such fitness for all questions? 30

Clo. From below your duke to beneath your constable, it will fit any question.

Count. It must be an answer of most monstrous size that must fit all demands.

Clo. But a trifle neither, in good faith, if the learned should speak truth of it: here it is, and all that belongs to 't. Ask me if I am a courtier: it shall do you no harm to learn.

Count. To be young again, if we could: I will be a fool in question, hoping to be the wiser 40 by your answer. I pray you, sir, are you a courtier?

Clo. O Lord, sir! There's a simple putting off. More, more, a hundred of them.

Count. Sir, I am a poor friend of yours, that loves you.

Clo. O Lord, sir! Thick, thick, spare not me.

Count. I think, sir, you can eat none of this homely meat.

Clo. O Lord, sir! Nay, put me to 't, I warrant you.

Count. You were lately whipped, sir, as I think.

Clo. O Lord, sir! spare not me.

Count. Do you cry, 'O Lord, sir!' at your whipping, and 'spare not me'? Indeed your 'O Lord, sir!' is very sequent to your whipping: you would answer very well to a whipping, if you were but bound to 't.

Clo. I ne'er had worse luck in my life in my 'O Lord, sir!' I see things may serve long, but not serve ever.

Count. I play the noble housewife with the time,
To entertain 't so merrily with a fool.

Clo. O Lord, sir! why, there 't serves well again,

Count. An end, sir; to your business. Give
Helen this,
And urge her to a present answer back:
Commend me to my kinsmen and my son:
This is not much.

Clo. Not much commendation to them.

Count. Not much employment for you: you understand me?

Clo. Most fruitfully: I am there before my legs.

Count. Haste you again. [*Exeunt severally.*

Scene III.

Paris. The King's palace.

Enter Bertram, Lafeu, and Parolles.

Laf. They say miracles are past; and we have our philosophical persons, to make modern and familiar, things supernatural and causeless. Hence is it that we make trifles of terrors; ensconcing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear.

Par. Why, 'tis the rarest argument of wonder that hath shot out in our latter times.

Ber. And so 'tis.

Laf. To be relinquished of the artists,—

Par. So I say; both of Galen and Paracelsus.

Laf. Of all the learned and authentic fellows,—

Par. Right; so I say.

Laf. That gave him out incurable,—

Par. Why, there 'tis; so say I too.

Laf. Not to be helped,—

Par. Right; as 'twere, a man assured of a—

Laf. Uncertain life, and sure death.

Par. Just, you say well; so would I have said.

Laf. I may truly say, it is a novelty to the world.

Par. It is, indeed: if you will have it in showing, you shall read it in—what do ye call there?

Laf. A showing of a heavenly effect in an earthly actor.

Par. That 's it; I would have said the very same.

Laf. Why, your dolphin is not lustier: 'fore me, I speak in respect—

Par. Nay, 'tis strange, 'tis very strange, that is the

brief and the tedious of it; and he 's of a most facinerious spirit that will not acknowledge it to be the—

Laf. Very hand of heaven.

Par. Ay, so I say.

Laf. In a most weak—

Par. And debile minister, great power, great transcendence: which should, indeed, give us a further use to be made than alone the recovery of the king, as to be—

Laf. Generally thankful.

Par. I would have said it; you say well. Here comes the king.

Enter King, Helena, and Attendants.

Laf. Lustig, as the Dutchman says: I 'll like a maid the better, whilst I have a tooth in my head: why, he 's able to lead her a coranto.

Par. Mort du vinaigre! is not this Helen?

Laf. 'Fore God, I think so.

King. Go, call before me all the lords in court.
Sit, my preserver, by thy patient's side;
And with this healthful hand, whose banish'd sense,
Thou hast repeal'd, a second time receive
The confirmation of my promised gift,
Which but attends thy naming.

Enter three or four Lords.

Fair maid, send forth thine eye: this youthful parcel
Of noble bachelors stand at my bestowing,
O'er whom both sovereign power and father's voice
I have to use: thy frank election make;

Thou hast power to choose, and they none to forsake.
Hel. To each of you one fair and virtuous mistress
Fall, when Love please! marry, to each, but one!
Laf. I 'ld give bay Curtal and his furniture,
My mouth no more were broken than these boys',
And writ as little beard.
King. Peruse them well:
Not one of those but had a noble father.
Hel. Gentlemen,
Heaven hath through me restored the king to health.
All. We understand it, and thank heaven for you.
Hel. I am a simple maid; and therein wealthiest,
That I protest I simply am a maid.
Please it your majesty, I have done already:
The blushes in my cheeks thus whisper me,
'We blush that thou shouldst choose; but, be refused,
Let the white death sit on thy cheek for ever;
We 'll ne'er come there again.'
King. Make choice; and, see,
Who shuns thy love shuns all his love in me.
Hel. Now, Dian, from thy altar do I fly;
And to imperial love, that God most high,
Do my sighs stream. Sir, will you hear my suit?
First Lord. And grant it.
Hel. Thanks, sir; all the rest is mute.
Laf. I had rather be in this choice than throw ames-ace for my life.
Hel. The honour, sir, that flames in your fair eyes,
Before I speak, too threateningly replies;
Love make your fortunes twenty times above
Her that so wishes and her humble love!
Sec. Lord. No better, if you please.

Hel. My wish receive,
Which great Love grant! and so, I take my leave.
Laf. Do all they deny her? An they were sons of mine, I 'ld have them whipped; or I would send them to the Turk to make eunuchs of.
Hel. Be not afraid that I your hand should take;
I 'll never do you wrong for your own sake:
Blessing upon your vows! and in your bed
Find fairer fortune, if you ever wed!
Laf. These boys are boys of ice, they 'll none have her: sure, they are bastards to the English; the French ne'er got 'em.
Hel. You are too young, too happy, and too good,
To make yourself a son out of my blood.
Fourth Lord. Fair one, I think not so.
Laf. There 's one grape yet; I am sure thy father drunk wine: but if thou be'st not an ass, I am a youth of fourteen; I have known thee already.
Hel. [*To Bertram*] I dare not say I take you; but I give
Me and my service, ever whilst I live,
Into your guiding power. This is the man.
King. Why, then, young Bertram, take her; she 's thy wife.
Ber. My wife, my liege! I shall beseech your highness,
In such a business give me leave to use
The help of mine own eyes.
King. Know'st thou not, Bertram,
What she has done for me?
Ber. Yes, my good lord;
But never hope to know why I should marry her.
King. Thou know'st she has raised me from my sickly bed.
Ber. But follows it, my lord, to bring me down

Must answer for your raising? I know her well:
She had her breeding at my father's charge.
A poor physician's daughter my wife! Disdain
Rather corrupt me ever!

King. 'Tis only title thou disdain'st in her, the which
I can build up. Strange is it, that our bloods,
Of colour, weight, and heat, pour'd all together,
Would quite confound distinction, yet stand off
In differences so mighty. If she be
All that is virtuous, save what thou dislikest,
A poor physician's daughter, thou dislikest
Of virtue for the name: but do not so:
From lowest place when virtuous things proceed,
The place is dignified by the doer's deed:
Where great additions swell 's, and virtue none,
It is a dropsied honour. Good alone
Is good without a name. Vileness is so:
The property by what it is should go,
Not by the title. She is young, wise, fair;
In these to nature she 's immediate heir,
And these breed honour: that is honour's scorn,
Which challenges itself as honour 's born,
And is not like the sire: honours thrive,
When rather from our acts we them derive
Than our foregoers: the mere word 's a slave
Debosh'd on every tomb, on every grave
A lying trophy; and as oft is dumb
Where dust and damn'd oblivion is the tomb
Of honour'd bones indeed. What should be said?
If thou canst like this creature as a maid,
I can create the rest: virtue and she
Is her own dower; honour and wealth from me.

Ber. I cannot love her, nor will strive to do 't.

King. Thou wrong'st thyself, if thou shouldst strive to choose.

Hel. That you are well restored, my lord, I 'm glad:
Let the rest go.

King. My honour 's at the stake; which to defeat,
I must produce my power. Here, take her hand,
Proud scornful boy, unworthy this good gift;
That dost in vile misprision shackle up
My love and her desert; that canst not dream,
We, poising us in her defective scale,
Shall weigh thee to the beam; that wilt not know,
It is in us to plant thine honour where
We please to have it grow. Check thy contempt:
Obey our will, which travails in thy good:
Believe not thy disdain, but presently
Do thine own fortunes that obedient right
Which both thy duty owes and our power claims;
Or I will throw thee from my care for ever
Into the staggers and the careless lapse
Of youth and ignorance; both my revenge and hate
Loosing upon thee, in the name of justice,
Without all terms of pity. Speak; thine answer.

Ber. Pardon, my gracious lord; for I submit
My fancy to your eyes: when I consider
What great creation and what dole of honour
Flies where you bid it, I find that she, which late
Was in my nobler thoughts most base, is now
The praised of the king; who, so ennobled,
Is as 't were born so.

King. Take her by the hand,
And tell her she is thine: to whom I promise

A counterpoise; if not to thy estate,
A balance more replete.

Ber. I take her hand.

King. Good fortune and the favour of the king
Smile upon this contract; whose ceremony
Shall seem expedient on the now-born brief,
And be perform'd to-night: the solemn feast
Shall more attend upon the coming space,
Expecting absent friends. As thou lovest her,
Thy love 's to me religious; else, does err.

[*Exeunt all but Lafeu and Parolles.*

Laf. Do you hear, monsieur? a word with you.

Par. Your pleasure, sir?

Laf. Your lord and master did well to make his recantation.

Par. Recantation! My lord! my master!

Laf. Ay; is it not a language I speak?

Par. A most harsh one, and not to be understood without bloody succeeding. My master!

Laf. Are you companion to the Count Rousillon?

Par. To any count, to all counts, to what is man.

Laf. To what is count's man: count's master is of another style.

Par. You are too old, sir; let it satisfy you, you are too old.

Laf. I must tell thee, sirrah, I write man; to which title age cannot bring thee.

Par. What I dare too well do, I dare not do.

Laf. I did think thee, for two ordinaries, to be a pretty wise fellow; thou didst make tolerable vent of thy travel; it might pass: yet the scarfs and the bannerets about thee did manifoldly

dissuade me from believing thee a vessel of too great a burthen. I have now found thee; when I lose thee again, I care not: yet art thou good for nothing but taking up; and that thou 'rt scarce worth.

Par. Hadst thou not the privilege of antiquity upon thee,—

Laf. Do not plunge thyself too far in anger, lest thou hasten thy trial; which if—Lord have mercy on thee for a hen! So, my good window of lattice, fare thee well: thy casement I need not open, for I look through thee. Give me thy hand.

Par. My lord, you give me most egregious indignity.

Laf. Ay, with all my heart; and thou art worthy of it.

Par. I have not, my lord, deserved it.

Laf. Yes, good faith, every dram of it; and I will not bate thee a scruple.

Par. Well, I shall be wiser.

Laf. Ev'n as soon as thou canst, for thou hast to pull at a smack o' the contrary. If ever thou be'st bound in thy scarf and beaten, thou shalt find what it is to be proud of thy bondage. I have a desire to hold my acquaintance with thee, or rather my knowledge, that I may say in the default, he is a man I know.

Par. My lord, you do me most insupportable vexation.

Laf. I would it were hell-pains for thy sake, and my poor doing eternal: for doing I am past; as I will by thee, in what motion age will give me leave. [*Exit.*

Par. Well, thou hast a son shall take this disgrace

off me; scurvy, old, filthy, scurvy lord! Well, I must be patient; there is no fettering of authority. I 'll beat him, by my life, if I can meet him with any convenience, an he were double and double a lord. I 'll have no more pity of his age than I would have of—I 'll beat him, an if I could but meet him again.

Re-enter Lafeu.

Laf. Sirrah, your lord and master 's married; there 's news for you: you have a new mistress.

Par. I most unfeignedly beseech your lordship to make some reservation of your wrongs: he is my good lord: whom I serve above is my master.

Laf. Who? God?

Par. Ay, sir.

Laf. The devil it is that 's thy master. Why dost thou garter up thy arms o' this fashion? dost make hose of thy sleeves? do other servants so? Thou wert best set thy lower part where thy nose stands. By mine honour, if I were but two hours younger, I 'ld beat thee: methinks, thou art a general offence, and every man should beat thee: I think thou wast created for men to breathe themselves upon thee.

Par. This is hard and undeserved measure, my lord.

Laf. Go to, sir; you were beaten in Italy for picking a kernel out of a pomegranate; you are a vagabond, and no true traveller: you are more saucy with lords and honourable personages than the commission of your birth and virtue gives

you heraldry. You are not worth another word, else I 'ld call you knave. I leave you. [*Exit.*

Par. Good, very good; it is so then: good, very good; let it be concealed awhile.

Re-enter Bertram.

Ber. Undone, and forfeited to cares for ever!

Par. What 's the matter, sweet-heart?

Ber. Although before the solemn priest I have sworn, I will not bed her.

Par. What, what, sweet-heart?

Ber. O my Parolles, they have married me!
I 'll to the Tuscan wars, and never bed her.

Par. France is a dog-hole, and it no more merits
The tread of a man's foot: to the wars!

Ber. There 's letters from my mother: what the import is, I know not yet.

Par. Ay, that would be known. To the wars, my boy, to the wars!
He wears his honour in a box unseen,
That hugs his kicky-wicky here at home,
Spending his manly marrow in her arms,
Which should sustain the bound and high curvet
Of Mars's fiery steed. To other regions:
France is a stable; we that dwell in 't jades;
Therefore, to the war!

Ber. It shall be so: I 'll send her to my house,
Acquaint my mother with my hate to her,
And wherefore I am fled; write to the king
That which I durst not speak; his present gift
Shall furnish me to those Italian fields,
Where noble fellows strike: war is no strife

To the dark house and the detested wife.
Par. Will this capriccio hold in thee, art sure?
Ber. Go with me to my chamber, and advise me.
I 'll send her straight away: to-morrow
I 'll to the wars, she to her single sorrow.
Par. Why, these balls bound; there 's noise in it. 'Tis hard:
A young man married is a man that 's marr'd:
Therefore away, and leave her bravely; go:
The king hath done you wrong; but, hush, 'tis so.
[*Exeunt.*

Scene IV.

Paris. The King's palace.

Enter Helena and Clown.

Hel. My mother greets me kindly: is she well?
Clo. She is not well; but yet she has her health: she 's very merry; but yet she is not well: but thanks be given, she 's very well and wants nothing i' the world; but yet she is not well.
Hel. If she be very well, what does she ail, that she 's not very well?
Clo. Truly, she 's very well indeed, but for two things.
Hel. What two things?
Clo. One, that she 's not in heaven, whither God send her quickly! the other, that she 's in earth, from whence God send her quickly!

Enter Parolles.

Par. Bless you, my fortunate lady!
Hel. I hope, sir, I have your good will to have mine own good fortunes.

Par. You had my prayers to lead them on; and to keep them on, have them still. O, my knave, how does my old lady?

Clo. So that you had her wrinkles, and I her money, I would she did as you say.

Par. Why, I say nothing.

Clo. Marry, you are the wiser man; for many a man's tongue shakes out his master's undoing: to say nothing, to do nothing, to know nothing, and to have nothing, is to be a great part of your title; which is within a very little of nothing.

Par. Away! thou 'rt a knave.

Clo. You should have said, sir, before a knave thou 'rt a knave; that 's, before me thou 'rt a knave: this had been truth, sir.

Par. Go to, thou art a witty fool; I have found thee.

Clo. Did you find me in yourself, sir? or were you taught to find me? The search, sir, was profitable; and much fool may you find in you, even to the world's pleasure and the increase of laughter.

Par. A good knave, i' faith, and well fed.
Madam, my lord will go away to-night;
A very serious business calls on him.
The great prerogative and rite of love,
Which, as your due, time claims, he does acknowledge;
But puts it off to a compell'd restraint;
Whose want, and whose delay, is strew'd with sweets
Which they distil now in the curbed time,
To make the coming hour o'erflow with joy,
And pleasure drown the brim.

Hel. What 's his will else?

Par. That you will take your instant leave o' the king,
And make this haste as your own good proceeding,
Strengthen'd with what apology you think
May make it probable need.
Hel. What more commands he?
Par. That, having this obtain'd, you presently
Attend his further pleasure.
Hel. In every thing I wait upon his will.
Par. I shall report it so.
Hel. I pray you. [*Exit Parolles.*] Come, sirrah.
[*Exeunt.*

Scene V.

Paris. The King's palace.

Enter Lafeu and Bertram.

Laf. But I hope your lordship thinks not him a soldier.
Ber. Yes, my lord, and of very valiant approof.
Laf. You have it from his own deliverance.
Ber. And by other warranted testimony.
Laf. Then my dial goes not true: I took this lark for a bunting.
Ber. I do assure you, my lord, he is very great in knowledge, and accordingly valiant.
Laf. I have then sinned against his experience and transgressed against his valour; and my state that way is dangerous, since I cannot yet find in my heart to repent. Here he comes: I pray you, make us friends; I will pursue the amity.

Enter Parolles.

Par. These things shall be done, sir. [*To Bertram.*

Laf. Pray you, sir, who 's his tailor?

Par. Sir?

Laf. O, I know him well, I, sir; he, sir, 's a good workman, a very good tailor.

Ber. Is she gone to the king? [*Aside to Parolles.*

Par. She is.

Ber. Will she away to-night?

Par. As you 'll have her.

Ber. I have writ my letters, casketed my treasure,
Given order for our horses; and to-night,
When I should take possession of the bride,
End ere I do begin.

Laf. A good traveller is something at the latter end of a dinner; but one that lies three thirds, and uses a known truth to pass a thousand nothings with, should be once heard, and thrice beaten. God save you, captain.

Ber. Is there any unkindness between my lord and you, monsieur?

Par. I know not how I have deserved to run into my lord's displeasure.

Laf. You have made shift to run into 't, boots and spurs and all, like him that leaped into the custard; and out of it you 'll run again, rather than suffer question for your residence.

Ber. It may be you have mistaken him, my lord.

Laf. And shall do so ever, though I took him at 's prayers. Fare you well, my lord; and believe this of me, there can be no kernel in this light nut; the soul of this man is his clothes. Trust him not in matter of heavy consequence; I have kept of them tame, and know their natures.

Farewell, monsieur: I have spoken better of you
than you have or will to deserve at my hand;
but we must do good against evil. [*Exit.*

Par. An idle lord, I swear.

Ber. I think so.

Par. Why, do you not know him?

Ber. Yes, I do know him well, and common speech
Gives him a worthy pass. Here comes my clog.

Enter Helena.

Hel. I have, sir, as I was commanded from you,
Spoke with the king, and have procured his leave
For present parting; only he desires
Some private speech with you.

Ber. I shall obey his will.
You must not marvel, Helen, at my course,
Which holds not colour with the time, nor does
The ministration and required office
On my particular. Prepared I was not
For such a business; therefore am I found
So much unsettled: this drives me to entreat you,
That presently you take your way for home,
And rather muse than ask why I entreat you;
For my respects are better than they seem,
And my appointments have in them a need
Greater than shows itself at the first view
To you that know them not. This to my mother
[*Giving a letter.*
'Twill be two days ere I shall see you; so,
I leave you to your wisdom.

Hel. Sir, I can nothing say,
But that I am your most obedient servant.

Ber. Come, come, no more of that.

Hel. And ever shall
With true observance seek to eke out that
Wherein toward me my homely stars have fail'd
To equal my great fortune.

Ber. Let that go:
My haste is very great: farewell; hie home.

Hel. Pray, sir, your pardon.

Ber. Well, what would you say? 80

Hel. I am not worthy of the wealth I owe;
Nor dare I say 'tis mine, and yet it is;
But, like a timorous thief, most fain would steal
What law does vouch mine own.

Ber. What would you have?

Hel. Something; and scarce so much: nothing indeed.
I would not tell you what I would, my lord: faith yes;
Strangers and foes do sunder, and not kiss.

Ber. I pray you, stay not, but in haste to horse.

Hel. I shall not break your bidding, good my lord. 90

Ber. Where are my other men, monsieur? Farewell!
[*Exit Helena.*
Go thou toward home; where I will never come,
Whilst I can shake my sword, or hear the drum.
Away, and for our flight.

Par. Bravely, coragio! [*Exeunt.*

ACT THIRD.

Scene I.

Florence. The Duke's palace.

Flourish. Enter the Duke of Florence, attended; the two Frenchmen with a troop of soldiers.

Duke. So that from point to point now have you heard
The fundamental reasons of this war,
Whose great decision hath much blood let forth
And more thirsts after.
First Lord. Holy seems the quarrel
Upon your Grace's part; black and fearful
On the opposer.
Duke. Therefore we marvel much our cousin France
Would in so just a business shut his bosom
Against our borrowing prayers.
Sec. Lord. Good my lord,
The reasons of our state I cannot yield,
But like a common and an outward man,
That the great figure of a council frames
By self-unable motion: therefore dare not
Say what I think of it, since I have found
Myself in my incertain grounds to fail
As often as I guess'd.
Duke. Be it his pleasure.
First Lord. But I am sure the younger of our nature,
That surfeit on their ease, will day by day
Come here for physic.
Duke. Welcome shall they be;
And all the honours that can fly from us
Shall on them settle. You know your places well;

When better fall, for your avails they fell:
To-morrow to the field. [*Flourish.* *Exeunt.*

Scene II.

Rousillon. The Count's palace.

Enter Countess and Clown.

Count. It hath happened all as I would have had it, save that he comes not along with her.

Clo. By my troth, I take my young lord to be a very melancholy man.

Count. By what observance, I pray you?

Clo. Why, he will look upon his boot and sing; mend the ruff and sing; ask questions and sing; pick his teeth and sing. I know a man that had this trick of melancholy sold a goodly manor for a song.

Count. Let me see what he writes, and when he means to come. [*Opening a letter.*

Clo. I have no mind to Isbel since I was at court: our old ling and our Isbels o' the country are nothing like your old ling and your Isbels o' the court: the brains of my Cupid 's knocked out, and I begin to love, as an old man loves money, with no stomach.

Count. What have we here?

Clo. E'en that you have there. [*Exit.*

Count. [*reads*] I have sent you a daughter-in-law: she hath recovered the king, and undone me. I have wedded her, not bedded her; and sworn to make the 'not' eternal. You shall hear I am run away: know it before the report come.

If there be breadth enough in the world, I will hold a long distance. My duty to you.

Your unfortunate son,

BERTRAM.

This is not well, rash and unbridled boy,
To fly the favours of so good a king;
To pluck his indignation on thy head
By the misprising of a maid too virtuous
For the contempt of empire.

Re-enter Clown.

Clo. O madam, yonder is heavy news within between two soldiers and my young lady!

Count. What is the matter?

Clo. Nay, there is some comfort in the news, some comfort; your son will not be killed so soon as I thought he would.

Count. Why should he be killed?

Clo. So say I, madam, if he run away, as I hear he does: the danger is in standing to 't; that 's the loss of men, though it be the getting of children. Here they come will tell you more: for my part, I only hear your son was run away.

[*Exit.*

Enter Helena and two Gentlemen.

First Gent. Save you, good madam.

Hel. Madam, my lord is gone, for ever gone.

Sec. Gent. Do not say so.

Count. Think upon patience. Pray you, gentlemen,
I have felt so many quirks of joy and grief,
That the first face of neither, on the start,
Can woman me unto 't: where is my son, I pray you?

Sec. Gent. Madam, he 's gone to serve the Duke of Florence:
We met him thitherward; from thence we came,
And, after some dispatch in hand at court,
Thither we bend again.

Hel. Look on his letter, madam; here 's my passport.
[*reads*] When thou canst get the ring upon my
finger which never shall come off, and show me
a child begotten of thy body that I am father to,
then call me husband: but in such a 'then' I
write a 'never.'
This is a dreadful sentence.

Count. Brought you this letter, gentlemen?

First Gent. Ay, madam;
And for the contents' sake are sorry for our pains.

Count. I prithee, lady, have a better cheer;
If thou engrossest all the griefs are thine,
Thou robb'st me of a moiety: he was my son;
But I do wash his name out of my blood,
And thou art all my child. Towards Florence is he?

Sec. Gent. Ay, madam.

Count. And to be a soldier?

Sec. Gent. Such is his noble purpose; and, believe 't,
The Duke will lay upon him all the honour
That good convenience claims.

Count. Return you thither?

First Gent. Ay, madam, with the swiftest wing of speed.

Hel. [*reads*] Till I have no wife, I have nothing in France.
'Tis bitter.

Count. Find you that there?

Hel. Ay, madam.

First Gent. 'Tis but the boldness of his hand, haply which his heart was not consenting to.

Count. Nothing in France, until he have no wife!
There 's nothing here that is too good for him
But only she; and she deserves a lord
That twenty such rude boys might tend upon
And call her hourly mistress. Who was with him?

First Gent. A servant only, and a gentleman
Which I have sometime known.

Count. Parolles, was it not?

First Gent. Ay, my good lady, he.

Count. A very tainted fellow, and full of wickedness.
My son corrupts a well-derived nature
With his inducement.

First Gent. Indeed, good lady,
The fellow has a deal of that too much,
Which holds him much to have.

Count. Y' are welcome, gentlemen.
I will entreat you, when you see my son,
To tell him that his sword can never win
The honour that he loses: more I 'll entreat you
Written to bear along.

Sec. Gent. We serve you, madam,
In that and all your worthiest affairs.

Count. Not so, but as we change our courtesies.
Will you draw near?

[*Exeunt Countess and Gentlemen.*

Hel. 'Till I have no wife, I have nothing in France.'
Nothing in France, until he has no wife!
Thou shalt have none, Rousillon, none in France;
Then hast thou all again. Poor lord! is 't I
That chase thee from thy country and expose
Those tender limbs of thine to the event
Of the none-sparing war? and is it I

That drive thee from the sportive court, where thou
Wast shot at with fair eyes, to be the mark
Of smoky muskets? O you leaden messengers,
That ride upon the violent speed of fire,
Fly with false aim; move the still-peering air,
That sings with piercing; do not touch my lord.
Whoever shoots at him, I set him there;
Whoever charges on his forward breast,
I am the caitiff that do hold him to 't;
And, though I kill him not, I am the cause
His death was so effected: better 'twere
I met the ravin lion when he roar'd
With sharp constraint of hunger; better 'twere
That all the miseries which nature owes
Were mine at once. No, come thou home, Rousillon,
Whence honour but of danger wins a scar,
As oft it loses all: I will be gone;
My being here it is that holds thee hence:
Shall I stay here to do 't? no, no, although
The air of paradise did fan the house,
And angels officed all: I will be gone,
That pitiful rumour may report my flight,
To consolate thine ear. Come, night; end, day!
For with the dark, poor thief, I 'll steal away. [*Exit.*

Scene III.

Florence. Before the Duke's palace.

Flourish. Enter the Duke of Florence, Bertram, Parolles, Soldiers, Drum, and Trumpets.

Duke. The general of our horse thou art; and we,
Great in our hope, lay our best love and credence

Upon thy promising fortune.

Ber. Sir, it is
A charge too heavy for my strength; but yet
We 'll strive to bear it for your worthy sake
To the extreme edge of hazard.

Duke. Then go thou forth;
And fortune play upon thy prosperous helm,
As thy auspicious mistress!

Ber. This very day,
Great Mars, I put myself into thy file:
Make me but like my thoughts, and I shall prove
A lover of thy drum, hater of love. [*Exeunt.*

Scene IV.

Rousillon. The Count's palace.

Enter Countess and Steward.

Count. Alas! and would you take the letter of her?
Might you not know she would do as she has done,
By sending me a letter? Read it again.

Stew. [*reads*] I am Saint Jaques' pilgrim, thither gone:
Ambitious love hath so in me offended,
That barefoot plod I the cold ground upon,
With sainted vow my faults to have amended.
Write, write, that from the bloody course of war
My dearest master, your dear son, may hie:
Bless him at home in peace, whilst I from far
His name with zealous fervour sanctify:
His taken labours bid him me forgive;
I, his despiteful Juno, sent him forth
From courtly friends with camping foes to live,
Where death and danger dogs the heels of worth:

He is too good and fair for death and me;
Whom I myself embrace to set him free.

Count. Ah, what sharp stings are in her mildest words!
Rinaldo, you did never lack advice so much,
As letting her pass so: had I spoke with her,
I could have well diverted her intents,
Which thus she hath prevented.

Stew. Pardon me, madam:
If I had given you this at over-night,
She might have been o'erta'en; and yet she writes,
Pursuit would be but vain.

Count. What angel shall
Bless this unworthy husband? he cannot thrive,
Unless her prayers, whom heaven delights to hear
And loves to grant, reprieve him from the wrath
Of greatest justice. Write, write, Rinaldo,
To this unworthy husband of his wife;
Let every word weigh heavy of her worth
That he does weigh too light: my greatest grief,
Though little he do feel it, set down sharply.
Dispatch the most convenient messenger:
When haply he shall hear that she is gone,
He will return; and hope I may that she,
Hearing so much, will speed her foot again,
Led hither by pure love: which of them both
Is dearest to me, I have no skill in sense
To make distinction: provide this messenger:
My heart is heavy and mine age is weak;
Grief would have tears, and sorrow bids me speak.

[*Exeunt.*

Scene V.

Florence. Without the walls. A tucket afar off.

Enter an old widow of Florence, Diana, Violenta, and Mariana, with other Citizens.

Wid. Nay, come; for if they do approach the city, we shall lose all the sight.

Dia. They say the French count has done most honourable service.

Wid. It is reported that he has taken their greatest commander; and that with his own hand he slew the Duke's brother. [*Tucket.*] We have lost our labour; they are gone a contrary way: hark! you may know by their trumpets.

Mar. Come, let 's return again, and suffice ourselves with the report of it. Well, Diana, take heed of this French earl: the honour of a maid is her name; and no legacy is so rich as honesty.

Wid. I have told my neighbour how you have been solicited by a gentleman his companion.

Mar. I know that knave; hang him! one Parolles: a filthy officer he is in those suggestions for the young earl. Beware of them, Diana; their promises, enticements, oaths, tokens, and all these engines of lust, are not the things they go under: many a maid hath been seduced by them; and the misery is, example, that so terrible shows in the wreck of maidenhood, cannot for all that dissuade succession, but that they are limed with the twigs that threaten them. I hope I need not to advise you further; but I hope your own grace will keep you where you

are, though there were no further danger known
but the modesty which is so lost.
Dia. You shall not need to fear me.
Wid. I hope so.

Enter Helena, disguised like a pilgrim.

Look, here comes a pilgrim: I know she will lie
at my house; thither they send one another: I 'll
question her. God save you, pilgrim! whither
are you bound?
Hel. To Saint Jaques le Grand.
Where do the palmers lodge, I do beseech you?
Wid. At the Saint Francis here beside the port.
Hel. Is this the way?
Wid. Ay, marry, is 't. [*A march afar.*] Hark you!
they come this way.
If you will tarry, holy pilgrim,
But till the troops come by,
I will conduct you where you shall be lodged;
The rather, for I think I know your hostess
As ample as myself.
Hel. Is it yourself?
Wid. If you shall please so, pilgrim.
Hel. I thank you, and will stay upon your leisure.
Wid. You came, I think, from France?
Hel. I did so.
Wid. Here you shall see a countryman of yours
That has done worthy service.
Hel. His name, I pray you?
Dia. The Count Rousillon: know you such a one?
Hel. But by the ear, that hears most nobly of him:
His face I know not.

Dia. Whatsome'er he is,
He 's bravely taken here. He stole from France,
As 'tis reported, for the king had married him
Against his liking: think you it is so?

Hel. Ay, surely, mere the truth: I know his lady.

Dia. There is a gentleman that serves the count
Reports but coarsely of her.

Hel. What 's his name?

Dia. Monsieur Parolles.

Hel. O, I believe with him,
In argument of praise, or to the worth
Of the great count himself, she is too mean
To have her name repeated: all her deserving
Is a reserved honesty, and that
I have not heard examined.

Dia. Alas, poor lady!
'Tis a hard bondage to become the wife
Of a detesting lord.

Wid. I write good creature, wheresoe'er she is,
Her heart weighs sadly: this young maid might do her
A shrewd turn, if she pleased.

Hel. How do you mean?
May be the amorous count solicits her
In the unlawful purpose.

Wid. He does indeed;
And brokes with all that can in such a suit
Corrupt the tender honour of a maid:
But she is arm'd for him, and keeps her guard
In honestest defence.

Mar. The gods forbid else!

Wid. So, now they come:

Drum and Colours.

Enter Bertram, Parolles, and the whole army.

That is Antonio, the Duke's eldest son;
That, Escalus.

Hel. Which is the Frenchman?

Dia. He;
That with the plume: 'tis a most gallant fellow.
I would he loved his wife: if he were honester
He were much goodlier: is 't not a handsome gentleman?

Hel. I like him well.

Dia. 'Tis pity he is not honest: yond 's that same knave
That leads him to these places: were I his lady,
I would poison that vile rascal.

Hel. Which is he?

Dia. That jack-an-apes with scarfs: why is he melancholy?

Hel. Perchance he 's hurt i' the battle.

Par. Lose our drum! well.

Mar. He's shrewdly vexed at something: look, he has spied us.

Wid. Marry, hang you!

Mar. And your courtesy, for a ring-carrier!

[*Exeunt Bertram, Parolles, and army.*

Wid. The troop is past. Come, pilgrim, I will bring you
Where you shall host: of enjoin'd penitents
There 's four or five, to great Saint Jaques bound,
Already at my house.

Hel. I humbly thank you:
Please it this matron and this gentle maid

To eat with us to-night, the charge and thanking
Shall be for me; and, to requite you further,
I will bestow some precepts of this virgin
Worthy the note.

Both. We 'll take your offer kindly.

[*Exeunt.*

Scene VI.

Camp before Florence.

Enter Bertram and the two French Lords.

Sec. Lord. Nay, good my lord, put him to 't; let him have his way.

First Lord. If your lordship find him not a hilding, hold me no more in your respect.

Sec. Lord. On my life, my lord, a bubble.

Ber. Do you think I am so far deceived in him?

Sec. Lord. Believe it, my lord, in mine own direct knowledge, without any malice, but to speak of him as my kinsman, he 's a most notable coward, an infinite and endless liar, an hourly promise-breaker, the owner of no one good quality worthy your lordship's entertainment.

First Lord. It were fit you knew him; lest, reposing too far in his virtue, which he hath not, he might at some great and trusty business in a main danger fail you.

Ber. I would I knew in what particular action to try him.

First Lord. None better than to let him fetch off his drum, which you hear him so confidently undertake to do.

Sec. Lord. I, with a troop of Florentines, will suddenly surprise him; such I will have, whom I am sure he knows not from the enemy: we will bind and hoodwink him so, that he shall suppose no other but that he is carried into the leaguer of the adversaries, when we bring him to our own tents. Be but your lordship present at his examination: if he do not, for the promise of his life and in the highest compulsion of base fear, offer to betray you and deliver all the intelligence in his power against you, and that with the divine forfeit of his soul upon oath, never trust my judgement in any thing.

First Lord. O, for the love of laughter, let him fetch his drum; he says he has a stratagem for 't: when your lordship sees the bottom of his success in 't, and to what metal this counterfeit lump of ore will be melted, if you give him not John Drum's entertainment, your inclining cannot be removed. Here he comes.

Enter Parolles.

Sec. Lord. [*Aside to Ber.*] O, for the love of laughter, hinder not the honour of his design: let him fetch off his drum in any hand.

Ber. How now, monsieur! this drum sticks sorely in your disposition.

First Lord. A pox on 't, let it go; 'tis but a drum.

Par. 'But a drum'! is 't 'but a drum'? A drum so lost! There was excellent command,—to charge in with our horse upon our own wings, and to rend our own soldiers!

First Lord. That was not to be blamed in the com-

mand of the service: it was a disaster of war that Cæsar himself could not have prevented, if he had been there to command.

Ber. Well, we cannot greatly condemn our success: some dishonour we had in the loss of that drum; but it is not to be recovered.

Par. It might have been recovered.

Ber. It might; but it is not now.

Par. It is to be recovered: but that the merit of service is seldom attributed to the true and exact performer, I would have that drum or another, or 'hic jacet.'

Ber. Why, if you have a stomach, to 't, monsieur: if you think your mystery in stratagem can bring this instrument of honour again into his native quarter, be magnanimous in the enterprise and go on; I will grace the attempt for a worthy exploit: if you speed well in it, the Duke shall both speak of it, and extend to you what further becomes his greatness, even to the utmost syllable of your worthiness.

Par. By the hand of a soldier, I will undertake it.

Ber. But you must not now slumber in it.

Par. I 'll about it this evening: and I will presently pen down my dilemmas, encourage myself in my certainty, put myself into my mortal preparation; and by midnight look to hear further from me.

Ber. May I be bold to acquaint his Grace you are gone about it?

Par. I know not what the success will be, my lord; but the attempt I vow.

Ber. I know thou 'rt valiant; and, to the possibility of thy soldiership, will subscribe for thee. Farewell.

Par. I love not many words. [*Exit.*

Sec. Lord. No more than a fish loves water. Is not this a strange fellow, my lord, that so confidently seems to undertake this business, which he knows is not to be done; damns himself to do, and dares better be damned than to do 't?

First Lord. You do not know him, my lord, as we do: certain it is, that he will steal himself into a man's favour and for a week escape a great deal of discoveries; but when you find him out, you have him ever after.

Ber. Why, do you think he will make no deed at all of this that so seriously he does address himself unto?

Sec. Lord. None in the world; but return with an invention, and clap upon you two or three probable lies: but we have almost embossed him; you shall see his fall to-night; for indeed he is not for your lordship's respect.

First Lord. We 'll make you some sport with the fox ere we case him. He was first smoked by the old lord Lafeu: when his disguise and he is parted, tell me what a sprat you shall find him; which you shall see this very night.

Sec. Lord. I must go look my twigs; he shall be caught.

Ber. Your brother he shall go along with me.

Sec. Lord. As 't please your lordship: I 'll leave you. [*Exit.*

Ber. Now will I lead you to the house, and show you The lass I spoke of.

First Lord. But you say she 's honest.

Ber. That 's all the fault: I spoke with her but once
And found her wondrous cold; but I sent to her,
By this same coxcomb that we have i' the wind,
Tokens and letters which she did re-send:
And this is all I have done. She 's a fair creature.
Will you go see her?

First Lord. With all my heart, my lord.

[*Exeunt.*

Scene VII.

Florence. The Widow's house.

Enter Helena and Widow.

Hel. If you misdoubt me that I am not she,
I know not how I shall assure you further,
But I shall lose the grounds I work upon.

Wid. Though my estate be fallen, I was well born,
Nothing acquainted with these businesses;
And would not put my reputation now
In any staining act.

Hel. Nor would I wish you.
First, give me trust, the count he is my husband,
And what to your sworn counsel I have spoken
Is so from word to word; and then you cannot,
By the good aid that I of you shall borrow,
Err in bestowing it.

Wid. I should believe you;
For you have show'd me that which well approves
You 're great in fortune.

Hel. Take this purse of gold,
And let me buy your friendly help thus far,

Which I will over-pay and pay again
When I have found it. The count he wooes your daughter,
Lays down his wanton siege before her beauty,
Resolved to carry her: let her in fine consent,
As we 'll direct her how 'tis best to bear it.
Now his important blood will nought deny
That she 'll demand: a ring the county wears,
That downward hath succeeded in his house
From son to son, some four or five descents
Since the first father wore it: this ring he holds
In most rich choice; yet in his idle fire,
To buy his will, it would not seem too dear,
Howe'er repented after.

Wid. Now I see
The bottom of your purpose.

Hel. You see it lawful, then: it is no more,
But that your daughter, ere she seems as won,
Desires this ring; appoints him an encounter;
In fine, delivers me to fill the time,
Herself most chastely absent: after this,
To marry her, I 'll add three thousand crowns
To what is past already.

Wid. I have yielded:
Instruct my daughter how she shall persever,
That time and place with this deceit so lawful
May prove coherent. Every night he comes
With musics of all sorts and songs composed
To her unworthiness: it nothing steads us
To chide him from our eaves; for he persists
As if his life lay on 't.

Hel. Why then to-night

Let us assay our plot; which, if it speed,
Is wicked meaning in a lawful deed,
And lawful meaning in a lawful act,
Where both not sin, and yet a sinful fact:
But let 's about it. [*Exeunt.*

ACT FOURTH.

Scene I.

Without the Florentine camp.

Enter Second French Lord, with five or six other Soldiers in ambush.

Sec. Lord. He can come no other way but by this hedge-corner. When you sally upon him, speak what terrible language you will: though you understand it not yourselves, no matter; for we must not seem to understand him, unless some one among us whom we must produce for an interpreter.

First Sold. Good captain, let me be the interpreter.

Sec. Lord. Art not acquainted with him? knows he not thy voice?

First Sold. No, sir, I warrant you.

Sec. Lord. But what linsey-woolsey hast thou to speak to us again?

First Sold. E'en such as you speak to me.

Sec. Lord. He must think us some band of strangers i' the adversary's entertainment. Now he hath a smack of all neighbouring languages; therefore we must every one be a man of his own fancy, not to know what we speak one to

another; so we seem to know, is to know straight our purpose; choughs' language, gabble enough, and good enough. As for you, interpreter, you must seem very politic. But couch, ho! here he comes, to beguile two hours in a sleep, and then to return and swear the lies he forges.

Enter Parolles.

Par. Ten o'clock: within these three hours 'twill be time enough to go home. What shall I say I have done? It must be a very plausive invention that carries it: they begin to smoke me; and disgraces have of late knocked too often at my door. I find my tongue is too foolhardy; but my heart hath the fear of Mars before it and of his creatures, not daring the reports of my tongue.

Sec. Lord. This is the first truth that e'er thine own tongue was guilty of.

Par. What the devil should move me to undertake the recovery of this drum, being not ignorant of the impossibility, and knowing I had no such purpose? I must give myself some hurts, and say I got them in exploit: yet slight ones will not carry it; they will say, 'Came you off with so little?' and great ones I dare not give. Wherefore, what 's the instance? Tongue, I must put you into a butter-woman's mouth, and buy myself another of Bajazet's mule, if you prattle me into these perils.

Sec. Lord. Is it possible he should know what he is, and be that he is?

Par. I would the cutting of my garments would serve the turn, or the breaking of my Spanish sword.

Sec. Lord. We cannot afford you so.

Par. Or the baring of my beard; and to say it was in stratagem.

Sec. Lord. 'Twould not do.

Par. Or to drown my clothes, and say I was stripped.

Sec. Lord. Hardly serve.

Par. Though I swore I leaped from the window of the citadel—

Sec. Lord. How deep?

Par. Thirty fathom.

Sec. Lord. Three great oaths would scarce make that be believed.

Par. I would I had any drum of the enemy's would swear I recovered it.

Sec. Lord. You shall hear one anon.

Par. A drum now of the enemy's,— [*Alarum within.*

Sec. Lord. Throca movousus, cargo, cargo, cargo.

All. Cargo, cargo, cargo, villianda par carbo, cargo.

Par. O, ransom, ransom! do not hide mine eyes.

[*They seize and blindfold him.*

First Sold. Boskos thromuldo boskos.

Par. I know you are the Muskos' regiment:
And I shall lose my life for want of language:
If there be here German, or Dane, low Dutch,
Italian, or French, let him speak to me; I 'll
Discover that which shall undo the Florentine.

First Sold. Boskos vauvado: I understand thee, and can speak thy tongue. Kerelybonto, sir, betake thee to thy faith, for seventeen poniards are at thy bosom.

Par. O!

First Sold. O, pray, pray, pray! Manka revania dulche.

Sec. Lord. Oscorbidulchos volivorco.

First Sold. The general is content to spare thee yet;
And, hoodwink'd as thou art, will lead thee on
To gather from thee: haply thou mayst inform
Something to save thy life.

Par. O, let me live!
And all the secrets of our camp I 'll show,
Their force, their purposes; nay, I 'll speak that
Which you will wonder at.

First Sold. But wilt thou faithfully?

Par. If I do not, damn me.

First Sold. Acordo linta.
Come on; thou art granted space.

[*Exit, with Parolles guarded. A short alarum within.*

Sec. Lord. Go, tell the count Rousillon and my brother,
We have caught the woodcock, and will keep him muffled
Till we do hear from them.

Sec. Sold. Captain, I will.

Sec. Lord. A' will betray us all unto ourselves:
Inform on that.

Sec. Sold. So I will, sir.

Sec. Lord. Till then I 'll keep him dark and safely lock'd.

[*Exeunt.*

Scene II.

Florence. The Widow's house.

Enter Bertram and Diana.

Ber. They told me that your name was Fontibell.
Dia. No, my good lord, Diana.
Ber. Titled goddess;
And worth it, with addition! But, fair soul,
In your fine frame hath love no quality?
If the quick fire of youth light not your mind,
You are no maiden, but a monument:
When you are dead, you should be such a one
As you are now, for you are cold and stern;
And now you should be as your mother was
When your sweet self was got.
Dia. She then was honest.
Ber. So should you be.
Dia. No:
My mother did but duty; such, my lord,
As you owe to your wife.
Ber. No more o' that;
I prithee, do not strive against my vows:
I was compell'd to her; but I love thee
By love's own sweet constraint, and will for ever
Do thee all rights of service.
Dia. Ay, so you serve us
Till we serve you; but when you have our roses,
You barely leave our thorns to prick ourselves,
And mock us with our bareness.
Ber. How have I sworn!
Dia. 'Tis not the many oaths that makes the truth,
But the plain single vow that is vow'd true.

What is not holy, that we swear not by,
But take the High'st to witness: then, pray you, tell me,
If I should swear by Jove's great attributes,
I loved you dearly, would you believe my oaths,
When I did love you ill? This has no holding,
To swear by him whom I protest to love,
That I will work against him: therefore your oaths
Are words and poor conditions, but unseal'd,
At least in my opinion.

Ber. Change it, change it;
Be not so holy-cruel: love is holy;
And my integrity ne'er knew the crafts
That you do charge men with. Stand no more off,
But give thyself unto my sick desires,
Who then recover: say thou art mine, and ever
My love as it begins shall so persever.

Dia. I see that men make rope's in such a scarre
That we 'll forsake ourselves. Give me that ring.

Ber. I 'll lend it thee, my dear; but have no power
To give it from me.

Dia. Will you not, my lord?

Ber. It is an honour 'longing to our house,
Bequeathed down from many ancestors;
Which were the greatest obloquy i' the world
In me to lose.

Dia. Mine honour 's such a ring:
My chastity 's the jewel of our house,
Bequeathed down from many ancestors;
Which were the greatest obloquy i' the world
In me to lose: thus your own proper wisdom
Brings in the champion Honour on my part,

Against your vain assault.

Ber. Here, take my ring:
My house, mine honour, yea, my life, be thine,
And I 'll be bid by thee.

Dia. When midnight comes, knock at my chamber-window:
I 'll order take my mother shall not hear.
Now will I charge you in the band of truth,
When you have conquer'd my yet maiden bed,
Remain there but an hour, nor speak to me:
My reasons are most strong; and you shall know them
When back again this ring shall be deliver'd:
And on your finger in the night I 'll put
Another ring, that what in time proceeds
May token to the future our past deeds.
Adieu, till then; then, fail not. You have won
A wife of me, though there my hope be done.

Ber. A heaven on earth I have won by wooing thee.
[*Exit.*

Dia. For which live long to thank both heaven and me!
You may so in the end.
My mother told me just how he would woo,
As if she sat in 's heart; she says all men
Have the like oaths: he had sworn to marry me
When his wife 's dead; therefore I 'll lie with him
When I am buried. Since Frenchmen are so braid,
Marry that will, I live and die a maid:
Only in this disguise I think 't no sin
To cozen him that would unjustly win. [*Exit.*

Scene III.

The Florentine Camp.

Enter the two French Lords and some two or three Soldiers.

First Lord. You have not given him his mother's letter?

Sec. Lord. I have delivered it an hour since: there is something in 't that stings his nature; for on the reading it he changed almost into another man.

First Lord. He has much worthy blame laid upon him for shaking off so good a wife and so sweet a lady.

Sec. Lord. Especially he hath incurred the everlasting displeasure of the king, who had even tuned his bounty to sing happiness to him. I will tell you a thing, but you shall let it dwell darkly with you.

First Lord. When you have spoken it, 'tis dead, and I am the grave of it.

Sec. Lord. He hath perverted a young gentlewoman here in Florence, of a most chaste renown; and this night he fleshes his will in the spoil of her honour: he hath given her his monumental ring, and thinks himself made in the unchaste composition.

First Lord. Now, God delay our rebellion; as we are ourselves, what things are we!

Sec. Lord. Merely our own traitors. And as in the common course of all treasons, we still see them reveal themselves, till they attain to their abhorred ends, so he that in this action contrives against his own nobility, in his proper stream o'erflows himself.

First Lord. Is it not meant damnable in us, to be trumpeters of our unlawful intents? We shall not then have his company to-night?

Sec. Lord. Not till after midnight; for he is dieted to his hour.

First Lord. That approaches apace: I would gladly have him see his company anatomized, that he might take a measure of his own judgements, wherein so curiously he had set this counterfeit.

Sec. Lord. We will not meddle with him till he come; for his presence must be the whip of the other.

First Lord. In the mean time, what hear you of these wars?

Sec. Lord. I hear there is an overture of peace.

First Lord. Nay, I assure you, a peace concluded.

Sec. Lord. What will Count Rousillon do then? will he travel higher, or return again into France?

First Lord. I perceive, by this demand, you are not altogether of his council.

Sec. Lord. Let it be forbid, sir; so should I be a great deal of his act.

First Lord. Sir, his wife some two months since fled from his house: her pretence is a pilgrimage to Saint Jaques le Grand; which holy undertaking with most austere sanctimony she accomplished; and, there residing, the tenderness of her nature became as a prey to her grief; in fine, made a groan of her last breath, and now she sings in heaven.

Sec. Lord. How is this justified?

First Lord. The stronger part of it by her own letters, which makes her story true, even to the point of

her death: her death itself, which could not be her office to say is come, was faithfully confirmed by the rector of the place.

Sec. Lord. Hath the count all this intelligence?

First Lord. Ay, and the particular confirmations, point from point, to the full arming of the verity.

Sec. Lord. I am heartily sorry that he 'll be glad of this.

First Lord. How mightily sometimes we make us comforts of our losses!

Sec. Lord. And how mightily some other times we drown our gain in tears! The great dignity that his valour hath here acquired for him shall at home be encountered with a shame as ample.

First Lord. The web of our life is of a mingled yarn, good and ill together: our virtues would be proud, if our faults whipped them not; and our crimes would despair, if they were not cherished by our virtues.

Enter a Messenger.

How now! where 's your master!

Serv. He met the Duke in the street, sir, of whom he hath taken a solemn leave: his lordship will next morning for France. The Duke hath offered him letters of commendations to the king.

Sec. Lord. They shall be no more than needful there, if they were more than they can commend.

First Lord. They cannot be too sweet for the king's tartness. Here 's his lordship now.

Enter Bertram.

How now, my lord! is 't not after midnight?

Ber. I have to-night dispatched sixteen businesses, a month's length a-piece, by an abstract of success: I have congied with the Duke, done my adieu with his nearest; buried a wife, mourned for her; writ to my lady mother I am returning; entertained my convoy; and between these main parcels of dispatch effected many nicer needs: the last was the greatest, but that I have not ended yet.

Sec. Lord. If the business be of any difficulty, and this morning your departure hence, it requires haste of your lordship.

Ber. I mean, the business is not ended, as fearing to hear of it hereafter. But shall we have this dialogue between the fool and the soldier? Come, bring forth this counterfeit module has deceived me, like a double-meaning prophesier.

Sec. Lord. Bring him forth: hath sat i' the stocks all night, poor gallant knave.

Ber. No matter; his heels have deserved it, in usurping his spurs so long. How does he carry himself?

Sec. Lord. I have told your lordship already, the stocks carry him. But to answer you as you would be understood; he weeps like a wench that had shed her milk: he hath confessed himself to Morgan, whom he supposes to be a friar, from the time of his remembrance to this very instant disaster of his setting i' the stocks: and what think you he hath confessed?

Ber. Nothing of me, has a'?

Sec. Lord. His confession is taken, and it shall be

read to his face: if your lordship be in 't, as I believe you are, you must have the patience to hear it.

Enter Parolles guarded, and First Soldier.

Ber. A plague upon him! muffled! he can say nothing of me: hush, hush!

First Lord. Hoodman comes! Portotartarossa.

First Sold. He calls for the tortures: what will you say without 'em?

Par. I will confess what I know without constraint: if ye pinch me like a pasty, I can say no more.

First Sold. Bosko chimurcho.

First Lord. Boblibindo chicurmurco.

First Sold. You are a merciful general. Our general bids you answer to what I shall ask you out of a note.

Par. And truly, as I hope to live.

First Sold. [*Reads*] First demand of him how many horse the Duke is strong. What say you to that?

Par. Five or six thousand; but very weak and unserviceable: the troops are all scattered, and the commanders very poor rogues, upon my reputation and credit, and as I hope to live.

First Sold. Shall I set down your answer so?

Par. Do: I 'll take the sacrament on 't, how and which way you will.

Ber. All 's one to him. What a past-saving slave is this!

First Lord. You 're deceived, my lord: this is Monsieur Parolles, the gallant militarist,—that

was his own phrase,—that had the whole theoric of war in the knot of his scarf, and the practice in the chape of his dagger.

Sec. Lord. I will never trust a man again for keeping his sword clean, nor believe he can have every thing in him by wearing his apparel neatly.

First Sold. Well, that 's set down.

Par. Five or six thousand horse, I said,—I will say true,—or thereabouts, set down, for I 'll speak truth.

First Lord. He 's very near the truth in this.

Ber. But I con him no thanks for 't, in the nature he delivers it.

Par. Poor rogues, I pray you, say.

First Sold. Well, that 's set down.

Par. I humbly thank you, sir: a truth 's a truth, the rogues are marvellous poor.

First Sold. [*reads*] Demand of him, of what strength they are a-foot. What say you to that?

Par. By my troth, sir, if I were to live this present hour, I will tell true. Let me see: Spurio, a hundred and fifty; Sebastian, so many; Corambus, so many; Jaques, so many; Guiltian, Cosmo, Lodowick, and Gratii, two hundred and fifty each; mine own company, Chitopher, Vaumond, Bentii, two hundred and fifty each: so that the muster-file, rotten and sound, upon my life, amounts not to fifteen thousand poll: half of the which dare not shake the snow from off their cassocks, lest they shake themselves to pieces.

Ber. What shall be done to him?

First Lord. Nothing, but let him have thanks. De-

mand of him my condition, and what credit I have with the Duke.

First Sold. Well, that 's set down. [*Reads*] You shall demand of him, whether one Captain Dumain be i' the camp, a Frenchman; what his reputation is with the Duke; what his valour, honesty, and expertness in wars; or whether he thinks it were not possible, with well-weighing sums of gold, to corrupt him to a revolt. What say you to this? what do you know of it?

Par. I beseech you, let me answer to the particular of the inter'gatories: demand them singly.

First Sold. Do you know this Captain Dumain?

Par. I know him: a' was a botcher's 'prentice in Paris, from whence he was whipped for getting the shrieve's fool with child,—a dumb innocent, that could not say him nay.

Ber. Nay, by your leave, hold your hands; though I know his brains are forfeit to the next tile that falls.

First Sold. Well, is this captain in the Duke of Florence's camp?

Par. Upon my knowledge, he is, and lousy.

First Lord. Nay, look not so upon me; we shall hear of your lordship anon.

First Sold. What is his reputation with the Duke?

Par. The Duke knows him for no other but a poor officer of mine; and writ to me this other day to turn him out o' the band: I think I have his letter in my pocket.

First Sold. Marry, we 'll search.

Par. In good sadness, I do not know; either it is

there, or it is upon a file with the Duke's other letters in my tent.

First Sold. Here 'tis; here 's a paper: shall I read it to you?

Par. I do not know if it be it or no.

Ber. Our interpreter does it well.

First Lord. Excellently.

First Sold. [*reads*] Dian, the count 's a fool, and full of gold,—

Par. That is not the Duke's letter, sir; that is an advertisement to a proper maid in Florence, one Diana, to take heed of the allurement of one Count Rousillon, a foolish idle boy, but for all that very ruttish: I pray you, sir, put it up again.

First Sold. Nay, I 'll read it first, by your favour.

Par. My meaning in 't, I protest, was very honest in the behalf of the maid; for I knew the young count to be a dangerous and lascivious boy, who is a whale to virginity and devours up all the fry it finds.

Ber. Damnable both-sides rogue!

First Sold. [*reads*] When he swears oaths, bid him drop gold, and take it;
After he scores, he never pays the score:
Half won is match well made; match, and well make it;
He ne'er pays after-debts, take it before;
And say a soldier, Dian, told thee this,
Men are to mell with, boys are not to kiss:
For count of this, the count 's a fool, I know it,
Who pays before, but not when he does owe it.
Thine, as he vowed to thee in thine ear,

PAROLLES.

Ber. He shall be whipped through the army with this rhyme in 's forehead.

Sec. Lord. This is your devoted friend, sir, the manifold linguist and the armipotent soldier.

Ber. I could endure any thing before but a cat, and now he 's a cat to me.

First Sold. I perceive, sir, by the general's looks, we shall be fain to hang you.

Par. My life, sir, in any case: not that I am afraid to die; but that, my offences being many, I would repent out the remainder of nature: let me live, sir, in a dungeon, i' the stocks, or any where, so I may live.

First Sold. We 'll see what may be done, so you confess freely; therefore, once more to this Captain Dumain: you have answered to his reputation with the Duke and to his valour: what is his honesty?

Par. He will steal, sir, an egg out of a cloister: for rapes and ravishments he parallels Nessus: he professes not keeping of oaths; in breaking 'em he is stronger than Hercules: he will lie, sir, with such volubility, that you would think truth were a fool: drunkenness is his best virtue, for he will be swine-drunk; and in his sleep he does little harm, save to his bed-clothes about him; but they know his conditions and lay him in straw. I have but little more to say, sir, of his honesty: he has every thing that an honest man should not have; what an honest man should have, he has nothing.

First Lord. I begin to love him for this.

Ber. For this description of thine honesty? A pox upon him for me, he 's more and more a cat.

First Sold. What say you to his expertness in war.

Par. Faith, sir, has led the drum before the English tragedians; to belie him, I will not, and more of his soldiership I know not; except, in that country he had the honour to be the officer at a place there called Mile-end, to instruct for the doubling of files: I would do the man what honour I can, but of this I am not certain.

First Lord. He hath out-villained villany so far, that the rarity redeems him.

Ber. A pox on him, he 's a cat still.

First Sold. His qualities being at this poor price, I need not to ask you if gold will corrupt him to revolt.

Par. Sir, for a quart of d'écu he will sell the fee-simple of his salvation, the inheritance of it; and cut the entail from all remainders, and a perpetual succession for it perpetually.

First Sold. What 's his brother, the other Captain Dumain?

Sec. Lord. Why does he ask him of me?

First Sold. What 's he?

Par. E'en a crow o' the same nest; not altogether so great as the first in goodness, but greater a great deal in evil: he excels his brother for a coward, yet his brother is reputed one of the best that is: in a retreat he outruns any lackey; marry, in coming on he has the cramp.

First Sold. If your life be saved, will you undertake to betray the Florentine?

Par. Ay, and the captain of his horse, Count Rousillon.

First Sold. I 'll whisper with the general, and know his pleasure.

Par. [*Aside*] I 'll no more drumming; a plague of all drums! Only to seem to deserve well, and to beguile the supposition of that lascivious young boy the count, have I run into this danger. Yet who would have suspected an ambush where I was taken?

First Sold. There is no remedy, sir, but you must die: the general says, you that have so traitorously discovered the secrets of your army and made such pestiferous reports of men very nobly held, can serve the world for no honest use; therefore you must die. Come, headsman, off with his head.

Par. O Lord, sir, let me live, or let me see my death!

First Sold. That shall you, and take your leave of all your friends. [*Unblinding him.*
So, look about you: know you any here?

Ber. Good morrow, noble captain.

Sec. Lord. God bless you, Captain Parolles.

First Lord. God save you, noble captain.

Sec. Lord. Captain, what greeting will you to my Lord Lafeu? I am for France.

First Lord. Good captain, will you give me a copy of the sonnet you writ to Diana in behalf of the Count Rousillon? an I were not a very coward, I 'ld compel it of you: but fare you well.
[*Exeunt Bertram and Lords.*

First Sold. You are undone, captain, all but your scarf; that has a knot on 't yet.

Par. Who cannot be crushed with a plot?

First Sold. If you could find out a country where but

women were that had received so much shame,
you might begin an impudent nation. Fare ye
well, sir; I am for France too: we shall speak
of you there. [*Exit with Soldiers.*

Par. Yet am I thankful: if my heart were great,
'Twould burst at this. Captain I 'll be no more;
But I will eat and drink, and sleep as soft
As captain shall: simply the thing I am
Shall make me live. Who knows himself a braggart,
Let him fear this, for it will come to pass
That every braggart shall be found an ass.
Rust, sword! cool, blushes! and, Parolles, live
Safest in shame! being fool'd, by foolery thrive!
There 's place and means for every man alive.
I 'll after them. [*Exit.*

Scene IV.

Florence. The Widow's house.

Enter Helena, Widow, and Diana.

Hel. That you may well perceive I have not wrong'd you,
One of the greatest in the Christian world
Shall be my surety; 'fore whose throne 'tis needful,
Ere I can perfect mine intents, to kneel:
Time was, I did him a desired office,
Dear almost as his life; which gratitude
Through flinty Tartar's bosom would peep forth,
And answer, thanks: I duly am inform'd
His grace is at Marseilles; to which place
We have convenient convoy. You must know,
I am supposed dead: the army breaking,
My husband hies him home; where, heaven aiding,

And by the leave of my good lord the king,
We 'll be before our welcome.

Wid. Gentle madam,
You never had a servant to whose trust
Your business was more welcome.

Hel. Nor you, mistress,
Ever a friend whose thoughts more truly labour
To recompense your love: doubt not but heaven
Hath brought me up to be your daughter's dower,
As it hath fated her to be my motive
And helper to a husband. But, O strange men!
That can such sweet use make of what they hate,
When saucy trusting of the cozen'd thoughts
Defiles the pitchy night: so lust doth play
With what it loathes for that which is away.
But more of this hereafter. You, Diana,
Under my poor instructions yet must suffer
Something in my behalf.

Dia. Let death and honesty
Go with your impositions, I am yours
Upon your will to suffer.

Hel. Yet, I pray you:
But with the word the time will bring on summer,
When briers shall have leaves as well as thorns,
And be as sweet as sharp. We must away;
Our waggon is prepared, and time revives us:
ALL 'S WELL THAT ENDS WELL: still the fine 's the crown;
Whate'er the course, the end is the renown.

[*Exeunt.*

Scene V.

Rousillon. The Count's palace.

Enter Countess, Lafeu, and Clown.

Laf. No, no, no, your son was misled with a snipt-taffeta fellow there, whose villanous saffron would have made all the unbaked and doughy youth of a nation in his colour: your daughter-in-law had been alive at this hour, and your son here at home, more advanced by the king than by that red-tailed humble-bee I speak of.

Count. I would I had not known him; it was the death of the most virtuous gentlewoman that ever nature had praise for creating. If she had partaken of my flesh, and cost me the dearest groans of a mother, I could not have owed her a more rooted love.

Laf. 'Twas a good lady, 'twas a good lady: we may pick a thousand salads ere we light on such another herb.

Clo. Indeed, sir, she was the sweet-marjoram of the salad, or rather, the herb of grace.

Laf. They are not herbs, you knave; they are nose-herbs.

Clo. I am no great Nebuchadnezzar, sir; I have not much skill in grass.

Laf. Whether dost thou profess thyself, a knave or a fool?

Clo. A fool, sir, at a woman's service, and a knave at a man's.

Laf. Your distinction?

Clo. I would cozen the man of his wife and do his service.

Laf. So you were a brave knave at his service, indeed.

Clo. And I would give his wife my bauble, sir, to do her service.

Laf. I will subscribe for thee, thou art both knave and fool.

Clo. At your service.

Laf. No, no, no.

Clo. Why, sir, if I cannot serve you, I can serve as great a prince as you are.

Laf. Who 's that? a Frenchman?

Clo. Faith, sir, a' has an English name; but his fisnomy is more hotter in France than there.

Laf. What prince is that?

Clo. The black prince, sir; alias, the prince of darkness; alias, the devil.

Laf. Hold thee, there 's my purse: I give thee not this to suggest thee from thy master thou talkest of; serve him still.

Clo. I am a woodland fellow, sir, that always loved a great fire; and the master I speak of ever keeps a good fire. But, sure, he is the prince of the world; let his nobility remain in 's court. I am for the house with the narrow gate, which I take to be too little for pomp to enter: some that humble themselves may; but the many will be too chill and tender, and they 'll be for the flowery way that leads to the broad gate and the great fire.

Laf. Go thy ways, I begin to be aweary of thee; and

I tell thee so before, because I would not fall out with thee. Go thy ways; let my horses be well looked to, without any tricks.

Clo. If I put any tricks upon 'em, sir, they shall be jades' tricks; which are their own right by the law of nature. [*Exit.*

Laf. A shrewd knave and an unhappy.

Count. So he is. My lord that 's gone made himself much sport out of him: by his authority he remains here, which he thinks is a patent for his sauciness; and, indeed, he has no pace, but runs where he will.

Laf. I like him well; 'tis not amiss. And I was about to tell you, since I heard of the good lady's death and that my lord your son was upon his return home, I moved the king my master to speak in the behalf of my daughter; which, in the minority of them both, his majesty, out of a self-gracious remembrance, did first propose: his highness hath promised me to do it: and, to stop up the displeasure he hath conceived against your son, there is no fitter matter. How does your ladyship like it?

Count. With very much content, my lord; and I wish it happily effected.

Laf. His highness comes post from Marseilles, of as able body as when he numbered thirty: he will be here to-morrow, or I am deceived by him that in such intelligence hath seldom failed.

Count. It rejoices me, that I hope I shall see him ere I die. I have letters that my son will be here to-night: I shall beseech your lordship to remain with me till they meet together.

Laf. Madam, I was thinking with what manners I might safely be admitted.

Count. You need but plead your honourable privilege.

Laf. Lady, of that I have made a bold charter; but I thank my God it holds yet.

Re-enter Clown.

Clo. O madam, yonder 's my lord your son with a patch of velvet on 's face: whether there be a scar under 't or no, the velvet knows; but 'tis a goodly patch of velvet: his left cheek is a cheek of two pile and a half, but his right cheek is worn bare.

Laf. A scar nobly got, or a noble scar, is a good livery of honour; so belike is that.

Clo. But it is your carbonadoed face.

Laf. Let us go see your son, I pray you: I long to talk with the young noble soldier.

Clo. Faith, there 's a dozen of 'em, with delicate fine hats and most courteous feathers, which bow the head and nod at every man. [*Exeunt.*

ACT FIFTH.

Scene I.

Marseilles. A street.

Enter Helena, Widow, and Diana, with two Attendants.

Hel. But this exceeding posting day and night
Must wear your spirits low; we cannot help it:
But since you have made the days and nights as one,
To wear your gentle limbs in my affairs,

Be bold you do so grow in my requital
As nothing can unroot you. In happy time;

Enter a Gentleman.

This man may help me to his majesty's ear,
If he would spend his power. God save you, sir.
Gent. And you.
Hel. Sir, I have seen you in the court of France.
Gent. I have been sometimes there.
Hel. I do presume, sir, that you are not fallen
From the report that goes upon your goodness;
And therefore, goaded with most sharp occasions,
Which lay nice manners by, I put you to
The use of your own virtues, for the which
I shall continue thankful.
Gent. What 's your will?
Hel. That it will please you
To give this poor petition to the king,
And aid me with that store of power you have
To come into his presence.
Gent. The king 's not here.
Hel. Not here, sir!
Gent. Not, indeed:
He hence removed last night and with more haste
Than is his use.
Wid. Lord, how we lose our pains!
Hel. ALL 'S WELL THAT ENDS WELL yet,
Though time seem so adverse and means unfit.
I do beseech you, whither is he gone?
Gent. Marry, as I take it, to Rousillon;
Whither I am going.
Hel. I do beseech you, sir,

Since you are like to see the king before me,
Commend the paper to his gracious hand,
Which I presume shall render you no blame
But rather make you thank your pains for it.
I will come after you with what good speed
Our means will make us means.

Gent. This I 'll do for you.

Hel. And you shall find yourself to be well thank'd,
Whate'er falls more. We must to horse again.
Go, go, provide. [*Exeunt.*

Scene II.

Rousillon. Before the Count's palace.

Enter Clown, and Parolles, following.

Par. Good Monsieur Lavache, give my Lord Lafeu this letter: I have ere now, sir, been better known to you, when I have held familiarity with fresher clothes; but I am now, sir, muddied in fortune's mood, and smell somewhat strong of her strong displeasure.

Clo. Truly, fortune's displeasure is but sluttish, if it smell so strongly as thou speakest of: I will henceforth eat no fish of fortune's buttering. Prithee, allow the wind.

Par. Nay, you need not to stop your nose, sir; I spake but by a metaphor.

Clo. Indeed, sir, if your metaphor stink, I will stop my nose; or against any man's metaphor. Prithee, get thee further.

Par. Pray you, sir, deliver me this paper.

Clo. Foh! prithee, stand away: a paper from

fortune's close-stool to give to a nobleman! Look, here he comes himself.

Enter Lafeu.

Here is a purr of fortune's, sir, or of fortune's cat,—but not a musk-cat,—that has fallen into the unclean fishpond of her displeasure, and, as he says, is muddied withal: pray you, sir, use the carp as you may; for he looks like a poor, decayed, ingenious, foolish, rascally knave. I do pity his distress in my similes of comfort and leave him to your lordship. [*Exit.*

Par. My lord, I am a man whom fortune hath cruelly scratched.

Laf. And what would you have me to do? 'Tis too late to pare her nails now. Wherein have you played the knave with fortune, that she should scratch you, who of herself is a good lady and would not have knaves thrive long under her? There 's a quart d'écu for you: let the justices make you and fortune friends; I am for other business.

Par. I beseech your honour to hear me one single word.

Laf. You beg a single penny more: come, you shall ha 't; save your word.

Par. My name, my good lord, is Parolles.

Laf. You beg more than 'word,' then. Cox my passion! give me your hand. How does your drum?

Par. O my good lord, you were the first that found me!

Laf. Was I, in sooth? and I was the first that lost thee.

Par. It lies in you, my lord, to bring me in some grace, for you did bring me out.

Laf. Out upon thee, knave! dost thou put upon me at once both the office of God and the devil? One brings thee in grace and the other brings thee out. [*Trumpets sound.*] The king 's coming; I know by his trumpets. Sirrah, inquire further after me; I had talk of you last night: though you are a fool and a knave, you shall eat; go to, follow.

Par. I praise God for you. [*Exeunt.*

Scene III.

Rousillon. The Count's palace.

Flourish. Enter King, Countess, Lafeu, the two French Lords, with Attendants.

King. We lost a jewel of her; and our esteem
Was made much poorer by it: but your son,
As mad in folly, lack'd the sense to know
Her estimation home.

Count. 'Tis past, my liege;
And I beseech your majesty to make it
Natural rebellion, done i' the blaze of youth;
When oil and fire, too strong for reason's force,
O'erbears it and burns on.

King. My honour'd lady,
I have forgiven and forgotten all;
Though my revenges were high bent upon him,
And watch'd the time to shoot.

Laf. This I must say,
But first I beg my pardon, the young lord

Did to his majesty, his mother and his lady
Offence of mighty note; but to himself
The greatest wrong of all. He lost a wife
Whose beauty did astonish the survey
Of richest eyes, whose words all ears took captive,
Whose dear perfection hearts that scorn'd to serve
Humbly call'd mistress.

King. Praising what is lost
Makes the remembrance dear. Well, call him hither;
We are reconciled, and the first view shall kill
All repetition: let him not ask our pardon;
The nature of his great offence is dead,
And deeper than oblivion we do bury
The incensing relics of it: let him approach,
A stranger, no offender; and inform him
So 'tis our will he should.

Gent. I shall, my liege. [*Exit.*

King. What says he to your daughter? have you spoke?

Laf. All that he is hath reference to your highness.

King. Then shall we have a match. I have letters sent me
That set him high in fame.

Enter Bertram.

Laf. He looks well on 't.

King. I am not a day of season,
For thou mayst see a sunshine and a hail
In me at once: but to the brightest beams
Distracted clouds give way; so stand thou forth;
The time is fair again.

Ber. My high-repented blames,
Dear sovereign, pardon to me.

King. All is whole;

Not one word more of the consumed time.
Let 's take the instant by the forward top;
For we are old, and on our quick'st decrees
The inaudible and noiseless foot of Time
Steals ere we can effect them. You remember
The daughter of this lord?

Ber. Admiringly, my liege, at first
I stuck my choice upon her, ere my heart
Durst make too bold a herald of my tongue:
Where the impression of mine eye infixing,
Contempt his scornful perspective did lend me,
Which warp'd the line of every other favour;
Scorn'd a fair colour, or express'd it stolen;
Extended or contracted all proportions
To a most hideous object: thence it came
That she whom all men praised and whom myself,
Since I have lost, have loved, was in mine eye
The dust that did offend it.

King. Well excused:
That thou didst love her, strikes some scores away
From the great compt: but love that comes too late,
Like a remorseful pardon slowly carried,
To the great sender turns a sour offence,
Crying 'That 's good that 's gone.' Our rash faults
Make trivial price of serious things we have,
Not knowing them until we know their grave:
Oft our displeasures to ourselves unjust,
Destroy our friends and after weep their dust:
Our own love waking cries to see what 's done,
While shameful hate sleeps out the afternoon.
Be this sweet Helen's knell, and now forget her.
Send forth your amorous token for fair Maudlin:

The main consents are had; and here we 'll stay
To see our widower's second marriage-day.

Count. Which better than the first, O dear heaven, bless!
Or, ere they meet, in me, O nature, cesse!

Laf. Come on, my son, in whom my house's name
Must be digested, give a favour from you
To sparkle in the spirits of my daughter,
That she may quickly come. [*Bertram gives a ring.*]
By my old beard,
And every hair that 's on 't, Helen, that 's dead,
Was a sweet creature: such a ring as this,
The last that e'er I took her leave at court,
I saw upon her finger.

Ber. Hers it was not.

King. Now, pray you, let me see it; for mine eye,
While I was speaking, oft was fasten'd to 't.
This ring was mine; and, when I gave it Helen,
I bade her, if her fortunes ever stood
Necessitied to help, that by this token
I would relieve her. Had you that craft, to reave her
Of what should stead her most?

Ber. My gracious sovereign,
Howe'er it pleases you to take it so,
The ring was never hers.

Count. Son, on my life,
I have seen her wear it; and she reckon'd it
At her life's rate.

Laf. I am sure I saw her wear it.

Ber. You are deceived, my lord; she never saw it:
In Florence was it from a casement thrown me,
Wrapp'd in a paper, which contain'd the name
Of her that threw it: noble she was, and thought

I stood engaged: but when I had subscribed
To mine own fortune and inform'd her fully
I could not answer in that course of honour
As she had made the overture, she ceased
In heavy satisfaction and would never
Receive the ring again.

King. Plutus himself,
That knows the tinct and multiplying medicine,
Hath not in nature's mystery more science
Than I have in this ring: 'twas mine, 'twas Helen's,
Whoever gave it you. Then, if you know
That you are well acquainted with yourself,
Confess 'twas hers, and by what rough enforcement
You got it from her: she call'd the saints to surety
That she would never put it from her finger,
Unless she gave it to yourself in bed,
Where you have never come, or sent it us
Upon her great disaster.

Ber. She never saw it.

King. Thou speak'st it falsely, as I love mine honour;
And makest conjectural fears to come into me,
Which I would fain shut out. If it should prove
That thou art so inhuman,—'twill not prove so;—
And yet I know not: thou didst hate her deadly,
And she is dead; which nothing, but to close
Her eyes myself, could win me to believe,
More than to see this ring. Take him away.

[*Guards seize Bertram.*

My fore-past proofs, howe'er the matter fall,
Shall tax my fears of little vanity,
Having vainly fear'd too little. Away with him!
We 'll sift this matter further.

Ber. If you shall prove
This ring was ever hers, you shall as easy
Prove that I husbanded her bed in Florence,
Where yet she never was. [*Exit, guarded.*

King. I am wrapp'd in dismal thinkings.

Enter a Gentleman.

Gent. Gracious sovereign,
Whether I have been to blame or no, I know not:
Here 's a petition from a Florentine,
Who hath for four or five removes come short
To tender it herself. I undertook it,
Vanquish'd thereto by the fair grace and speech
Of the poor suppliant, who by this I know
Is here attending: her business looks in her
With an importing visage; and she told me,
In a sweet verbal brief, it did concern
Your highness with herself.

King. [*Reads*] Upon his many protestations to marry me when his wife was dead, I blush to say it, he won me. Now is the Count Rousillon a widower: his vows are forfeited to me, and my honour 's paid to him. He stole from Florence, taking no leave, and I follow him to his country for justice: grant it me, O king! in you it best lies; otherwise a seducer flourishes, and a poor maid is undone. DIANA CAPILET.

Laf. I will buy me a son-in-law in a fair, and toll for this: I 'll none of him.

King. The heavens have thought well on thee, Lafeu,
To bring forth this discovery. Seek these suitors:
Go speedily and bring again the count.

I am afeard the life of Helen, lady,
Was foully snatch'd.

Count. Now, justice on the doers!

Re-enter Bertram, guarded.

King. I wonder, sir, sith wives are monsters to you,
And that you fly them as you swear them lordship,
Yet you desire to marry.

Enter Widow and Diana.

What woman 's that?

Dia. I am, my lord, a wretched Florentine,
Derived from the ancient Capilet:
My suit, as I do understand, you know,
And therefore know how far I may be pitied.

Wid. I am her mother, sir, whose age and honour
Both suffer under this complaint we bring,
And both shall cease, without your remedy.

King. Come hither, count; do you know these women?

Ber. My lord, I neither can nor will deny
But that I know them: do they charge me further?

Dia. Why do you look so strange upon your wife?

Ber. She 's none of mine, my lord.

Dia. If you shall marry,
You give away this hand, and that is mine;
You give away heaven's vows, and those are mine;
You give away myself, which is known mine;
For I by vow am so embodied yours,
That she which marries you must marry me,
Either both or none.

Laf. Your reputation comes too short for my daughter; you are no husband for her.

Ber. My lord, this is a fond and desperate creature,
Whom sometime I have laugh'd with: let your highness
Lay a more noble thought upon mine honour
Than for to think that I would sink it here.

King. Sir, for my thoughts, you have them ill to friend
Till your deeds gain them: fairer prove your honour
Than in my thought it lies.

Dia. Good my lord,
Ask him upon his oath, if he does think
He had not my virginity.

King. What say'st thou to her?

Ber. She 's impudent, my lord,
And was a common gamester to the camp.

Dia. He does me wrong, my lord; if I were so,
He might have bought me at a common price:
Do not believe him. O, behold this ring,
Whose high respect and rich validity
Did lack a parallel; yet for all that
He gave it to a commoner o' the camp,
If I be one.

Count. He blushes, and 'tis hit:
Of six preceding ancestors, that gem,
Conferr'd by testament to the sequent issue,
Hath it been owed and worn. This is his wife;
That ring 's a thousand proofs.

King. Methought you said
You saw one here in court could witness it.

Dia. I did, my lord, but loath am to produce
So bad an instrument: his name 's Parolles.

Laf. I saw the man to-day, if man he be.

King. Find him, and bring him hither.

[*Exit an Attendant.*

Ber. What of him?
He 's quoted for a most perfidious slave,
With all the spots o' the world tax'd and debosh'd;
Whose nature sickens but to speak a truth.
Am I or that or this for what he 'll utter,
That will speak any thing?

King. She hath that ring of yours.

Ber. I think she has: certain it is I liked her,
And boarded her i' the wanton way of youth:
She knew her distance, and did angle for me,
Madding my eagerness with her restraint,
As all impediments in fancy's course
Are motives of more fancy; and, in fine,
Her infinite cunning, with her modern grace,
Subdued me to her rate: she got the ring;
And I had that which any inferior might
At market-price have bought.

Dia. I must be patient:
You, that have turn'd off a first so noble wife,
May justly diet it. I pray you yet,
Since you lack virtue I will lose a husband,
Send for your ring, I will return it home,
And give me mine again.

Ber. I have it not.

King. What ring was yours, I pray you?

Dia. Sir, much like
The same upon your finger.

King. Know you this ring? this ring was his of late.

Dia. And this was it I gave him, being abed.

King. The story then goes false, you threw it him
Out of a casement.

Dia. I have spoke the truth.

Enter Parolles.

Ber. My lord, I do confess the ring was hers.

King. You boggle shrewdly, every feather starts you.
Is this the man you speak of?

Dia. Ay, my lord.

King. Tell me, sirrah, but tell me true, I charge you,
Not fearing the displeasure of your master,
Which on your just proceeding I 'll keep off,
By him and by this woman here what know you?

Par. So please your majesty, my master hath been an honourable gentleman: tricks he hath had in him, which gentlemen have.

King. Come, come, to the purpose: did he love this woman?

Par. Faith, sir, he did love her; but how?

King. How, I pray you?

Par. He did love her, sir, as a gentleman loves a woman.

King. How is that?

Par. He loved her, sir, and loved her not.

King. As thou art a knave, and no knave. What an equivocal companion is this!

Par. I am a poor man, and at your majesty's command.

Laf. He 's a good drum, my lord, but a naughty orator.

Dia. Do you know he promised me marriage?

Par. Faith, I know more than I 'll speak.

King. But wilt thou not speak all thou knowest?

Par. Yes, so please your majesty. I did go between them, as I said; but more than that, he loved her: for indeed he was mad for her, and talked of Satan, and of Limbo, and of Furies, and I

know not what: yet I was in that credit with them at that time, that I knew of their going to bed, and of other motions, as promising her marriage, and things which would derive me ill-will to speak of; therefore I will not speak what I know.

King. Thou hast spoken all already, unless thou canst say they are married: but thou art too fine in thy evidence; therefore stand aside.
This ring, you say, was yours?

Dia. Ay, my good lord.

King. Where did you buy it? or who gave it you?

Dia. It was not given me, nor I did not buy it.

King. Who lent it you?

Dia. It was not lent me neither.

King. Where did you find it then?

Dia. I found it not.

King. If it were yours by none of all these ways,
How could you give it him?

Dia. I never gave it him.

Laf. This woman 's an easy glove, my lord; she goes off and on at pleasure.

King. This ring was mine; I gave it his first wife.

Dia. It might be yours or hers, for aught I know.

King. Take her away; I do not like her now;
To prison with her: and away with him.
Unless thou tell'st me where thou hadst this ring,
Thou diest within this hour.

Dia. I 'll never tell you.

King. Take her away.

Dia. I 'll put in bail, my liege.

King. I think thee now some common customer.

Dia. By Jove, if ever I knew man, 'twas you.

King. Wherefore hast thou accused him all this while?

Dia. Because he 's guilty, and he is not guilty:
He knows I am no maid, and he 'll swear to 't;
I 'll swear I am a maid, and he knows not.
Great king, I am no strumpet, by my life;
I am either maid, or else this old man's wife.

King. She does abuse our ears: to prison with her.

Dia. Good mother, fetch my bail. Stay, royal sir:
[*Exit Widow.*
The jeweller that owes the ring is sent for,
And he shall surety me. But for this lord,
Who hath abused me, as he knows himself,
Though yet he never harm'd me, here I quit him:
He knows himself my bed he hath defiled;
And at that time he got his wife with child:
Dead though she be, she feels her young one kick:
So there 's my riddle,—One that 's dead is quick:
And now behold the meaning.

Re-enter Widow, with Helena.

King. Is there no exorcist
Beguiles the truer office of mine eyes?
Is 't real that I see?

Hel. No, my good lord;
'Tis but the shadow of a wife you see,
The name and not the thing.

Ber. Both, both. O, pardon!

Hel. O my good lord, when I was like this maid,
I found you wondrous kind. There is your ring;
And, look you, here 's your letter; this it says:
'When from my finger you can get this ring
And are by me with child,' &c. This is done:

Will you be mine, now you are doubly won?

Ber. If she, my liege, can make me know this clearly,
I 'll love her dearly, ever, ever dearly.

Hel. If it appear not plain and prove untrue,
Deadly divorce step between me and you!
O my dear mother, do I see you living?

Laf. Mine eyes smell onions; I shall weep anon:
[*To Parolles*] Good Tom Drum, lend me a handkercher: so,
I thank thee: wait on me home, I 'll make sport with thee:
Let thy courtesies alone, they are scurvy ones.

King. Let us from point to point this story know,
To make the even truth in pleasure flow.
[*To Diana*] If thou be'st yet a fresh uncropped flower,
Choose thou thy husband, and I 'll pay thy dower;
For I can guess that by thy honest aid
Thou kept'st a wife herself, thyself a maid.
Of that and all the progress, more and less,
Resolvedly more leisure shall express:
All yet seems well; and if it end so meet,
The bitter past, more welcome is the sweet.

[*Flourish.*

EPILOGUE.

King. The king 's a beggar, now the play is done:
All is well ended, if this suit be won,
That you express content; which we will pay,
With strife to please you, day exceeding day:
Ours be your patience then, and yours our parts;
Your gentle hands lend us, and take our hearts.

[*Exeunt.*

Glossary.

A = one; I. iii. 243.

About; "go not about," "do not beat about the bush"; I. iii. 193.

Accordingly, equally; II. v. 8.

Across; "break across," a term used in tilting; here used for a passage at arms of wit; II. i. 70.

Act, action; I. ii. 31.

Admiration, that which excites admiration; II. i. 91.

Adoptious; "a. christendoms" = "adopted christian names"; I. i. 183.

Advertisement, advice; IV. iii. 225.

Advice, discretion; III. iv. 19.

Alone; "alone must think," must only think; I. i. 194.

Ample, amply; III. v. 46.

Anatomized, laid open, shown up; IV. iii. 35.

Antiquity, old age; II. iii. 212.

Appeach'd = impeached, informed against (you); I. iii. 196.

Applications, attempts at healing; I. ii. 75.

Apprehensive, "ruled by imaginations and caprices," fantastic; I. ii. 61.

Approof; "so in a. lives not his epitaph as in your royal speech" = "his epitaph receives by nothing such confirmation and living truth as by your speech"; I. ii. 52; "valiant a." = approved valour; II. v. 2.

Approved, proved; I. ii. 11.

Araise, raise from the dead; II. i. 79.

Armipotent, omnipotent; IV. iii. 250.

Artists; "relinquished of the artists," *i. e.* given up, despaired of by learned doctors; II. iii. 10.

Attempt, venture; I. iii. 259.

Attends, awaits; II. iii. 52.

Authentic, of acknowledged authority; II. iii. 12.

Avails, advantage, promotion; III. i. 22.

Band = bond; IV. ii. 56.

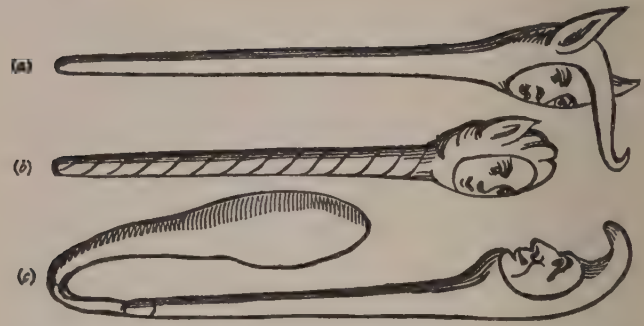
Barber's chair; "like a b. c."; a proverbial expression (found in Ray's *Proverbs,* etc.); II. ii. 17.

Baring, shaving; IV. i. 54.

Barnes (the reading of Folio 1; the other Folios "bearns" or "barns"), children; I. iii. 28.

Bauble, the fool's rod, the badge of his office; IV. v. 32.

(*Cp.* illustration on next page.)



(*a*) From MS. 6829, National Library, Paris.
(*b*) and (*c*) From ivory carvings in the Maskell collection and in the Louvre.

Be; "to be" = to be called; I. ii. 60.

Bestow, guard, treasure up; I. iii. 230.

Better = men your superior; III. i. 22.

Big, haughty; I. iii. 98.

Blaze (Theobald's conjecture for "blade" of the Folios), heat, fire; V. iii. 6.

Blood, nature, disposition; I. iii. 136; passion; III. vii. 21.

Boarded, wooed; V. iii. 211.

Bold, assured; V. i. 5.

Bond, duty, obligation; I. iii. 193.

Both; "both our mothers," the mother of us both; I. iii. 168.

Braid, deceitful; IV. ii. 73.

Braving, defiant; I. ii. 3.

Breaking, breaking up, disbanding; IV. iv. 11.

Breathe, take exercise; II. iii. 261.

Breathing, exercise, action; I. ii. 18.

Brief; "now-born br.," *i.e.* the contract recently made" (Warburton, "new-born"); II. iii. 181.

Bring = take; III. v. 96.

Broken; "my mouth no more were broken," had not lost its teeth; II. iii. 61.

Brokes, uses as a medium; III. v. 73.

Brought (?), "brought with him" (changed by Theobald to "bought"); II. i. 65.

Bunting, a bird resembling a lark in every particular, but with little or no song; II. v. 6.

Buttock; "pin b., quatch b., brawn b." = thin b., flat b., fleshy b.; II. ii. 18.

By, pass by (Warburton supposes a line to be lost after "*past*"); II. iii. 236.

Canary, "a quick and lively dance"; II. i. 77.

" Can't no other," can it be no other way; I. iii. 170.

Capable of, apt to receive the impress of, susceptible; I. i. 102; I. i. 218.

Cap of the time; "they wear themselves in the c." = "they are the very ornaments of the time"; II. i. 55.

Capriccio, caprice, whim; II. iii. 209.

Captious, "recipient, capable of receiving what is put into it" (Malone); others suggest "cap'cious" or "capacious," or = Latin "captiosus," *i.e.* deceitful or fallacious; I. iii. 207.

Carbonadoed, cut across, like meat for broiling; IV. v. 105.

Case, flay, skin; strip off his disguise; III. vi. 107.

Catch'd, caught, perceived; I. iii. 175.

Cesse (the reading of Folio 1; Folio 2, *ceasse;* Folio 3, *ceass*), cease; V. iii. 72.

Champion, knight who fought for a person; IV. ii. 50.

Change, interchange; III. ii. 100.

Chape, "the metallic part at the end of the scabbard"; IV. iii. 154.

Charge, cost; II. iii. 116.

Choice; "most rich c.," choicest treasure; III. vii. 26.

Choughs' language, chattering; IV. i. 22.

Cites, proves; I. iii. 215.

Clew, a ball of thread; I. iii. 187.

Coil, ado, fuss; "kept a coil with," made a fuss about; II. i. 27.

Collateral, indirect; I. i. 95.

Colour; "holds not c.," is not in keeping; II. v. 61.

Commission, warrant; II. iii. 268.

Commoner, harlot; V. iii. 194.

Companion, fellow (used contemptuously); V. iii. 250.

Company, companion; IV. iii. 35.

Composition, compact; IV. iii. 20.

Compt, account; V. iii. 57.

Condition, character; IV. iii. 184.

Congied with, taken my leave of; IV. iii. 92.

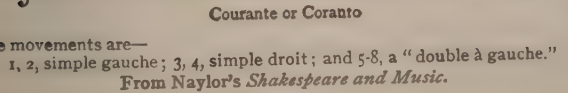
Consolate, console; III. ii. 131.

Convenience, propriety; III. ii. 75.

Conversation, intercourse; I. iii. 239.

Coragio, courage; II. v. 94.

Coranto, a quick, lively dance; II. iii. 44.



Courante or Coranto

The movements are—
1, 2, simple gauche; 3, 4, simple droit; and 5-8, a "double à gauche."
From Naylor's *Shakespeare and Music.*

Corrupt, misquote; I. iii. 83.
Count of, take c. of; IV. iii. 243.
County, Count; III. vii. 22.
"Cox my passion," a corruption of "God 's my passion!" V. ii. 41.
Credence, trust; III. iii. 2.
Cressid's uncle, i.e. Pandarus; III. i. 100.
Crown; "French c."; bald head; II. ii. 22.
Crown; "the fine 's the c."; probably a translation of the Latin proverb, *"Finis coronat opus"*; IV. iv. 35.
Curd, curdle; I. iii. 154.
Curious, careful; I. ii. 21.
Curiously, carefully; IV. iii. 37.
Custard; "Like him that leaped into the custard," an allusion to the custom at City banquets for the City fool to leap into a large bowl of custard set for the purpose; II. v. 38.
Customer, harlot; V. iii. 284.

Darkly, secretly; IV. iii. 11.
Deadly (used adverbially); V. iii. 117.
Death; "the white d.," the paleness of death; II. iii. 72.
Debate it, strive for the mastery; I. ii. 76.
Debosh'd = debauched, perverted; II. iii. 140.
Default, at need; II. iii. 232.
Deliverance = delivery; II. i. 85.
Delivers, tells; IV. iii. 164.
Dial, clock, watch; II. v. 5.
Diet, to prescribe a regimen or scanty diet (hence "to deny me the full rights of wife"); V. iii. 221; "he is dieted to his hour," *i.e.* "the hour of his appointment is fixed"; IV. iii. 32.
Digested, absorbed; V. iii. 74.
Dilated, prolonged, detailed; II. i. 59.
Dilemmas, perplexing situations; III. vi. 77.
Distinction; "confound d.," make it impossible to distinguish them one from the other; II. iii. 122.
Diurnal; "d. ring," daily circuit; II. i. 165.
Dole, portion, share; II. iii. 171.
Dolphin, possibly used with a quibbling allusion to Dolphin = Dauphin; but perhaps only "the sportive, lively fish" is alluded to; II. iii. 26.



From the *Hortus Sanitatis* (ed. 1536).

Ears, ploughs, cultivates; I. iii. 46.
Embossed, inclosed (like game in a wood); a term used in hunting; III. vi. 103.

Embowell'd, exhausted; I. iii. 246.
Encounter, meeting; III. vii. 32.
Entertainment, service, pay; III. vi. 12; IV. i. 17.
Entrenched, cut; II. i. 45.
Estate, rank, social grade; III. vii. 4.
Estates, ranks, social status; I. iii. 116.
Esteem, high estimation, worth; V. iii. 1.
Estimate; "in thee hath e.," is enjoyed by thee; II. i. 183.
Even, act up to; I. iii. 3; "make it e.," grant it; II. i. 194; full; V. iii. 323.
Examined, questioned; III. v. 65.
Exorcist, one who raises spirits; V. iii. 302.
Expedient, (?) expeditious, quick; II. iii. 181.
Expressive, open-hearted; II. i. 54.

Facinerious, Parolles' blunder for "facinorous"; II. iii. 30.
Faith, religious faith; IV. i. 80.
Falls, befalls; V. i. 37.
Fancy, liking, love; II. iii. 170.
Fated, fateful; I. i. 227.
Favour, face, figure, countenance; I. i. 90; V. iii. 49.
Fed; "highly fed," used quibblingly in double sense; (1) well fed, and (2) well bred; perhaps also with an allusion to the proverb "better fed than taught"; II. ii. 3.
Fee-simple, unconditional possession; IV. iii. 295.
Fetch off, rescue; III. vi. 19.
Fine; "in fine" = in short; III. vii. 33.
Fine, artful; V. iii. 266.
Fisnomy, the clown's corruption of "physiognomy"; IV. v. 41.
Fleshes, satiates; IV. iii. 17.
Fond; "fond done, done fond," done foolishly, done fondly; I. iii. 75; foolish; V. iii. 178.
Fondness, love; I. iii. 175.
For = because; III. v. 44.
Foregone, gone before, past; I. iii. 139.
Found = found out; II. iii. 208; II. iv. 31.
Frank, liberal, generous; I. ii. 21.

Gamester, harlot; V. iii. 188.
Garter; "g. up thy arms"; II. iii. 255. (*Cp.* the following illustration.)



From a painting (early XVIIth Cent.). The engraving represents a servant in attendance at table, whose sleeves are gartered up and tucked in his girdle out of the way.

Grace, favour; V. ii. 50.

Gossips, stands gossip, *i.e.* sponsor for; I. i. 184.
Go under, pass for; III. v. 21.
Gross, palpable; I. iii. 177.

Haggish, ugly and wrinkled, like a hag; I. ii. 30.
Hand; "in any h.," in any case; III. vi. 44.
Haply, perhaps; III. ii. 79.
Happy; "in h. time," *i.e.* "in the nick of time"; V. i. 6.
Hawking, hawk-like; I. i. 101.
Helm = helmet; III. iii. 7.
Heraldry; "gives you h.," entitles you to; II. iii. 268.
Herb of grace, i.e. rue; IV. v. 18.
"*Hic jacet,*" the beginning of an epitaph meaning "here lies," die in the attempt; III. vi. 64.
High bent (a metaphor taken from the bending of a bow); V. iii. 10.
Higher, further up (into Italy); IV. iii. 45.
High-repented, deeply repented; V. iii. 36.
Hilding, a base wretch; III. vi. 3.
His, its; I. ii. 42.
Hold, maintain; I. i. 84.
Holding, blinding force; IV. ii. 27.
Home, thoroughly; V. iii. 4.
Honesty, chastity; III. v. 64.
Hoodman (an allusion to the game of "hood-man blind," or "Blindmanbuff"); IV. iii. 127.
Host, lodge; III. v. 96.
Housewife; "I play the noble h. with the time," spoken ironically; II. ii. 61.
Howsome'er (Folios 1 and 2, "howsomere"; Folio 3, "howsomeere"; Folio 4, "howsomere"), howsoever; I. iii. 56.

Idle, foolish, reckless; II. v. 51; III. vii. 26.
Important, importunate; III. vii. 21.
Importing, full of import; V. iii. 136.
Impositions, things imposed; commands; IV. iv. 29.
In, into; V. ii. 48.
——; "to in," to get in; I. iii. 47.
Inaidable, cureless, incurable; II. i. 122.
Inducement, instigation; III. ii. 91.
Instance, proof; IV. i. 45.
Intenible, incapable of holding or retaining; I. iii. 207.
Intents, intentions; III. iv. 21.
Into (so Folios 1, 2; Folios 3, 4, "unto"), upon; I. iii. 259.
Isbèls, waiting women generally; III. ii. 13, 14.

Jack-an-apes, ape, monkey; used as a term of contempt; III. v. 87.
Joul, knock; I. iii. 57.
Justified, proved; IV. iii. 58.

Kicky-wicky, "a ludicrous term for a wife"; II. iii. 286.
Kind, nature; I. iii. 66; I. iii. 184.

Knowingly, from experience; I. iii. 255.

Lack, want, need; III. iv. 19.
Languishings, lingering malady; I. iii. 234.
Last, last time; V. iii. 79.
Late, lately; I. iii. 109.
Leaguer, camp of besieging army; III. vi. 26.
Led, carried; "Has led the drum before the English tragedians"; alluding to the strolling players who were wont to announce their advent by a drum; IV. iii. 282. (See Notes.)
Left off, abandoned; I. iii. 246.
Leg; "make a leg," make a bow; II. iii. 10.
Lend it, give love; I. ii. 69.
Lie, lodge; III. v. 32.
Ling, a fish eaten during Lent; here used in the general sense of meagre food; III. ii. 14, 15.
Linsey-woolsey, literally a fabric of wool and linen; here a medley of words; IV. i. 13.
List, limit; II. i. 53.
Live, to live; II. i. 134.
Livelihood, liveliness, animation; I. i. 55.
'Longing (Folios correctly "longing"), belonging; IV. ii. 42.
Lordship, conjugal right and duty; V. iii. 156.
Lustig, lusty, sprightly; II. iii. 42.

Madding, maddening; V. iii. 213.
Make, look upon as; V. iii. 5.
Manifest, acknowledged, well-known; I. iii. 228.
Married...marr'd; pronounced much alike in Elizabethan English; hence used quibblingly; II. iii. 304.
Marseilles (trisyllabic; Folio 1 spells the name "Marcellae," IV. iv. 9; "Marcellus," IV. v. 85).
Maudlin, colloquial form of Magdalen; V. iii. 68.
Measure, dance; II. i. 58.
Medicine, physician; II. i. 75.
Meil, meddle; IV. iii. 242.
Mere, merely, nothing but; III. v. 57.
Merely, absolutely; IV. iii. 23.
Methinks't, it seems to me; II. iii. 259.
Mile-end; alluding to the fact that the citizens of London used to be mustered and drilled there; IV. iii. 286.
Misdoubt, mistrust; I. iii. 129.
Misprising, despising; III. ii. 33.
Misprision, contempt; II. iii. 154.
Modern, common; II. iii. 2.
—— ("modest" has been suggested as an emendation), modish, stylish (rather than "ordinary" "commonplace"); V. iii. 216.
Modest; "a m. one," *i.e.* "a moderately favourable one"; II. i. 131.
Module, pattern, model; IV. iii. 105.
Moiety, part, share; III. ii. 69.

Monstrous, monstrously; II. i. 187.
Monumental, memorial; IV. iii. 18.
Morris, Morris-dance; II. ii. 24. (See Naylor's *Shakespeare and Music,* p. 205, and illustration at end of Notes.)
"Mort du vinaigre" (Folios "mor du vinager"), a meaningless oath used by Parolles; II. iii. 45.
Motive, instrument; IV. iv. 20.
Murk, murky; II. i. 166.
Muse, wonder, conjecture; II. v. 67.
Mute; "all the rest is mute," I have no more to say to you; II. iii. 78.
Mystery, professional skill; III. vi. 66.

Nature, temperament; III. i. 17; way; IV. iii. 163.
Naughty, good for nothing; V. iii. 252.
Necessitated to, in need of; V. iii. 85.
Next, nearest; I. iii. 62.
Nice, prudish; V. i. 15.
Note, mark of distinction, record; I. iii. 162.

Of, by; I. iii. 202; V. iii. 196; on; II. iii. 243; III. v. 102.
Officed all, performed all the duties or offices; III. ii. 129.
Of them, some of that kind; II. V. 47.
"O Lord, sir!" An exclamation much used in fashionable society in Shakespeare's time; II. ii. 43.
On, of; I. iii. 141.
Order, precautions, measures; IV. ii. 55.
Ordinaries, meals, repasts; II. iii. 203.
Out, over; I. ii. 59.
Outward, not in the secret, uninitiated; III. i. 11.
Overlooking, supervision; I. i. 42.
Owe, own, II. v. 81; owes, owns, II. i. 9; owed, owned, V. iii. 198.

Pace; "a certain and prescribed walk"; IV. v. 70.
Palmers, pilgrims; III. v. 36.



From a jet figure of St. Jaques in the Museum of Mr. C. Roach Smith. The saint is dressed as a pilgrim, with staff, book and gourd-bottle.

Particular, part; II. v. 63.
Parting; "present p." immediate departure; II. v. 58.
Passage, anything that passes, or occurs; an event; I. i. 20.
Passport, sentence to death; III. ii. 58.

Patience; "ours be your p.," let your patient hearing be ours; Epil. 336.
Perspective, "a glass so cut as to produce an optical deception"; V. iii. 48.
Picking; "p. a kernel out of a pomegranate"; stealing the most trifling article; II. iii. 265.
Pilot's glass, hour glass; II. i. 168.
Place, precedence; I. i. 110.
Plausive, plausible, pleasing; I. ii. 54.
Please it, if it please; III. v. 99.

Plutus (Rowe's correction of "Platus," the reading of the Folios), the god of wealth; V. iii. 101.
Poising us, adding the weight of our patronage; II. iii. 156.
Port, gate; III. v. 37.
Practiser, practitioner; II. i. 188.
Present, immediate; II. ii. 65.
Presently, immediately, at once; II. iii. 161.
Prime, flower of life; II. i. 185.
Probable need, apparently necessary; II. iv. 50.
Proceeds, results; IV. ii. 62.
Profession, that which she professes to be able to do; II. i. 86.
Proper, used to emphasize *own*; IV. ii. 49.
Proper, virtuous; IV. iii. 225.
Property, "that which is proper to," "particular quality"; II. i. 190.

Quart d'écu (the Folios "cardecue," V. ii. 35; Folio 1, "cardceu," Folios 2, 3, 4, "cardecue," IV. iii. 239; the Folio spellings represent the colloquial pronunciation of the word in English); the quarter of a "French crown" = fifteen pence; V. ii. 35.



From a specimen of the time of Charles IX. The large A beneath the shield denotes that the coin was minted at Paris.

Predominant, in the ascendant; I. i. 206.
Prejudicates, prejudices; I. ii. 9.
Questant, he who is on the quest, seeker; II. i. 16.
Quick, living; V. iii. 301.
Quit, acquit; V. iii. 297.

Rate, price; V. iii. 217.
Ravin, ravenous; III. ii. 120.
Reave, bereave, deprive; V. iii. 86.
Rebellion; "natural r.," rebellion of nature, V. iii. 6; "God delay our r.," *i.e.* "put off the day when our flesh shall rebel," IV. iii. 21.
Religious, a holy obligation; II. iii. 185.
Remainder (a legal term)= something limited over to a third person on the creation of an estate less than that which the grantor has; IV. iii. 297.
Removes, post-stages; V. iii. 131.
Repairs, restores, does me good; I. ii. 31.
Repeal'd, called back; II. iii. 50.
Repetition, remembrance; V. iii. 22.
Replete, full; II. iii. 178.
Resolvedly, satisfactorily; V. iii. 329.
Respects, reasons; II. v. 68.
Rest; "set up your r.," are resolved; II. i. 138.
Richest; "r. eyes," *i.e.* eyes having seen the most; V. iii. 17.
Ring-carrier, go-between, pandar; III. v. 94.
Rousillon, an old province of France, separated from Spain by the Pyrenees; I. ii. 19.
Ruff, (?) the ruffle of the boot (that is, the part turned over the top); III. ii. 7.



From a French print, dated 1603.

Rush, rush ring; II. ii. 23.



From an engraving by Fairholt.

Ruttish, lustful; IV. iii. 228.
Sacrament; "take the s. on it," take my oath on it; IV. iii. 146.
Sadness; "in good s.," in all seriousness; IV. iii. 215.
Saffron; "villanous s.," alluding to the fashion of wearing yellow; IV. v. 2.
Sanctimony, sanctity; IV. iii. 53.
Satisfaction; "heavy s.," sorrowful acquiescence; V. iii. 100.
Scarfs and bannerets, silken ornaments hung upon various parts of the attire; II. iii. 205.
Schools, medical schools; I. iii. 245.
Season; "a day of s.," a seasonable day; V. iii. 32.

Senoys, Sienese, inhabitants of Siena; I. ii. 1.

Sense, thought; I. i. 235.

Shall = will assuredly; III. ii. 24.

Shallow; "you're shallow in great friends," "you are a superficial judge of the character of great friends,"; I. iii. 44.

Shrewd, evil, bad; III. v. 70.

Shrewdly, highly, badly; III. v. 91.

Shrieve's fool, sheriff's (female) fool; IV. iii. 199.



From an old Flemish picture of drinking-party (1596).

Sick for, pining for; I. ii. 17.

Sinister, left; II. i. 44.

Sith (Folio 1 reads "sir"; emended by Dyce), since; V. iii. 155.

Sithence, since; I. iii. 123.

Smock; "the forehorse to a smock," as a squire of ladies; used contemptuously; II. i. 30.

Smoked, scented; III. vi. 111.

Snipt-taffeta fellow, a fellow dressed in silks and ribbons; IV. v. 1.

Solely, absolutely, altogether; I. i. 108.

Solemn, ceremonious; IV. iii. 82.

Sovereignty; "general s.," "sovereign remedies in various cases"; I. iii. 229.

Spark, fashionable young man; II. i. 25.

Spend, use, employ; V. i. 8.

Spirit (monosyllabic = sprite); II. i. 178.

Spoke, spoken; II. v. 57.

Sportive, pleasure-giving; III. ii. 109.

Sprat, a worthless fellow, used contemptuously; III. vi. 109.

Staggers, "perplexity, bewilderment"; II. iii. 165.

St. Jaques le Grand; probably St. James of Compostella in Spain, though probably Shakespeare had no particular shrine of St. James in mind; III. v. 36.

Stall, keep close conceal; I. iii. 130.

Star; "the most received s.," leader of fashion; II. i. 57.

Stead, help, aid; V. iii. 87.

Steely; "virtue's steely bones," = "steel-boned, unyielding, and uncomplying virtue"; I. i. 115.

Stomach, inclination; III. vi. 67.

Straight, directly, straightway; IV. i. 21.

Strangers, foreign troops; IV. i. 16.
Stronger, most important; IV. iii. 59.
Subscribed to, "acknowledged the state of"; V. iii. 96.
Success, issue; III. vi. 83.
——; "abstract of s.," successful summary proceeding; IV. iii. 91.
Succession, others from doing the same; III. v. 24.
Suggest, tempt; IV. v. 47.
Superfluous, having more than enough; I. i. 112.
Supposition; "beguile the s.," deceive the opinion; set at rest the doubt; IV. iii. 315.
Surprised, to be surprised; I. iii. 119.
Sword; "Spanish s." (swords of Toledo were famous); IV. i. 52.
Sworn counsel, pledge of secrecy; III. vii. 9.

Table, tablet; I. i. 102.
Tax, reproach; II. i. 173.
Tinct, tincture; V. iii. 102.
Title, want of rank; II. iii. 119.
To, for; II. iii. 296.
Toll (Folio 1 "toule"), probably = "pay a tax for the liberty of selling"; V. iii. 148.
Too much, excess; III. ii. 92.
Took = taken; II. i. 150.
Top, head; I. ii. 44.
Travails in, works for; II. iii. 160.
Triple, third; II. i. 111.
Tucket, a flourish on the trumpet; III. v. 7.

Undone, used quibblingly; IV. iii. 338.
Unhappy, mischievous; IV. v. 66.
Unseason'd, inexperienced; I. i. 76.
Use, custom; V. i. 24.
Used, treated; I. ii. 43.

Validity, value; V. iii. 192.

Waggon, carriage; IV. iv. 34. (See illustration.)



From the Loutterel Psalter (XIVth Cent.).

Theoric, theory; IV. iii. 152.
Thitherward, on his way thither; III. ii. 55.
Those of mine, those kinsmen of mine; I. iii. 258.
Wanted, was lacking; I. i. 11.
Ward, guardianship; I. i. 5.
Was = had; III. ii. 46.
Wear, wear out; V. i. 4.

Well-enter'd, being well-initiated; II. i. 6.

Well found, of known skill; II. i. 105.

Whence, from that place where; III. ii. 124.

Whereof, with which; I. iii. 234.

Which, which thing (*i.e.* danger, referring to the previous clause); II. iii. 152.

Whom, which (*i.e.* death); III. iv. 17.

Wing; "of a good w.," a term derived from falconry = strong in flight; I. i. 213.

Woman, make me weak as a woman; III. ii. 53.

Woodcock, a popular name for a brainless fellow, a fool; IV. i. 98.

Word, promise; *i.e.* thy word, or promise; II. i. 213.

World; "to go to the world," = to get married; I. iii. 19-20.

Worthy, well-deserved; IV. iii. 6.

Write, call myself, claim to be; II. iii. 200.

Yield, supply, tell; III. i. 10.

Critical Notes.

BY ISRAEL GOLLANCZ.

I. i. 87, 88.

> *'These great tears grace his remembrance more*
> *Than those I shed for him;'*

i.e. "the big and copious tears she then shed herself, which were caused in reality by Bertram's departure, though attributed by Lafeu and the Countess to the loss of her father; and from this misapprehension of theirs graced his remembrance more than she actually shed for him."

I. i. 156. *'ten year . . . ten,'* Cambridge edition, based on Hanmer, *'ten years . . . ten'*; first Folio, *'ten yeare . . . two.'*

I. i. 169-173. These lines are struck out by some editors; the Cambridge editors rightly call them 'a blot on the play'; they were probably "an interpolation, 'to tickle the ears of the groundlings.'" The opening words of the speech which follows are obscure, and the enumeration of 'the loves' looks like 'the nonsense of some foolish conceited player.' Hanmer's conjectural reading has been inserted in the text between brackets. There is no stop after *yet* in the Folios.

I. ii. 47. *'praise he humbled'*; Staunton conjectures, *'praise be humbled'*; Williams, *'praise the humbler.'*

I. ii. 55. 'He scattereth not in ears, but grafted them'; *cp.* the Collect in the Liturgy: 'Grant, we beseech thee, Almighty God, that the words which we have heard this day with our outward ears may through thy grace be so grafted inwardly in our hearts, that they may bring forth the fruit of good living,' etc.

I. ii. 57. *'this,'* so the Folio; Pope read *'Thus,'* possibly the right word here.

I. iii. 25. *'service is no heritage'*; the idea seems to be that, 'if service is no blessing, children are'; Psalm cxxvii. 3 has been appropriately cited in connection with this expresson:—"Lo, children are an heritage of the Lord."

I. iii. 55. *Young Charbon the puritan and old Poysam the papist*: '*Charbon*' possibly for '*Chair-bonne*,' and '*Poysam*' for '*Poisson*,' alluding to the respective lenten fares of the Puritan and Papist (*cp.* the old French proverb, '*Jeune chair et viel poisson*' = *young* flesh and *old* fish are the best).

I. iii. 118. '. . . *queen of virgins*'; Theobald inserted '*Dian no*' before '*queen*.'

I. iii. 168. '*I care no more for than I do for heaven*'; Capell, '*I'd care no more for't*,' etc.

I. iii. 175. '*loneliness*'; Theobald's correction of Folios, '*loueliness*.'

II. i. 1, 2. '*lords*' . . . '*lords*'; probably the young noblemen are divided into two sections according as they intend to take service with the 'Florentines' or the 'Senoys' (*cp.* Note vi. Cambridge edition).

II. i. 12-15. '*let higher Italy,—Those bated*,' etc.; the passage is probably corrupt. '*Higher Italy*' has been variously interpreted to mean (1) Upper Italy; (2) the side of Italy next to the Adriatic (but both Florence and Sienna are on the other side); (3) Italy higher in rank and dignity than France; (4) the noblest of Italy, the worthiest among Italians. Johnson paraphrased as follows:—'Let upper Italy, *where you are to exercise your valour*, see that you come to gain honour, to the *abatement*, that is, to the disgrace and depression of those *that have now lost their ancient military fame*, and inherit but the fall of the last monarchy.' Schmidt proposed '*high*' for '*higher*'; Coleridge '*hired*'; Hammer '*bastards*' for '*bated*.' Knight took '*bated*' to mean 'excepted,' Schmidt 'beaten down.'



From an ornament on a pistol of Shakespeare's time, in the Meyrick collection.

II. i. 32-3. '*No sword worn but one to dance with*'; alluding to the light swords worn for dancing. (*Cp.* the accompanying drawing.)

II. i. 64. '*I'll fee*'; Theobald's emendation. Folios, '*Ile see*.'

II. i. 80-1. '*To give great Charlemain a pen in's hand*'; Charlemagne attempted late in life to learn to write.

II. i. 147. '*fits*'; Folios '*shifts*,' probably due to misreading of *ffits*, found in the margin of the Ellesmere First Folio, independently suggested by Theobald.

II. i. 176.

'ne worse of worst extended,
With vilest torture let my life be ended';

So Folio 1; the other folios read *'no'* for *'ne.'* Malone's *'nay'* for *'ne'* commends itself, though his explanation of *'extended'* as 'my body being extended on the rack' seems weak: it is probably used here simply in the sense of 'meted out to me,' or merely used for the purpose of emphasizing *'worse of worst.'* A mass of conjectural emendations are recorded in the Cambridge edition of the play.

II. ii. 23. *'Tib's rush for Tom's forefinger'*; 'Tib and Tom' were used like 'Jack and Jill'; Tib was a cant term for any low or vulgar woman. 'Rush rings' (see Glossary) were sometimes used at marriage ceremonies, especially where the marriages were somewhat doubtful (*cp.* Douce's *Illustrations,* p. 196).

II. iii. 1-41. Johnson changed the distribution of the speakers, so as to bring out 'the whole merriment of the scene,' which, according to him, 'consists in the pretensions of Parolles to knowledge and sentiments which he has not.' Johnson has been generally followed by modern editors. The Folio arrangement has been kept in the Cambridge text.

II. iii. 23. *'a showing of a heavenly effect in an earthly actor'*; the title of some pamphlet is evidently ridiculed in these words.

II. iii. 76. *'Imperial Love'*; Folio 1, *'imperiall loue'*; Folio 2, *'imperiall Iove'*; Folio 3, *'impartiall Iove.'*

II. iii. 80. *'ames-ace,' i.e.* two aces; the lowest throw at dice; one would expect it, from the context, to mean just the contrary, but Lafeu is probably making 'a comparison by contraries,'—'an ironical comparison,' used with humorous effect. "One lauding a sweet-songed prima donna," aptly observed Brinsley Nicholson, "says, I 'd rather hear her than walk a hundred miles with peas in my boots."

II. iii. 298. *'detested,'* Rowe's emendation; Folios, *'detected.'*

II. v. 28. *'end'*; the Folios have *'And'*; the correction, from the Ellesmere copy of the First Folio, has been generally adopted.

II. v. 49. *'Have or will to deserve'*; Malone proposed *'have qualities or will,'* etc.; Singer, *'wit or will'*; the later Folios omit *'to,'* and read *'have, or will deserve'*; the reading in the text is that of Folio 1.

III. i. 12, 13.

'That the great figure of a council frames
By self-unable motion';

probably Clarke's explanation of these difficult lines is the best:—"The reasons of our state I cannot give you, excepting as an ordinary and uninitiated man, whom the august body of a government-council creates with power unable of itself to act, or with power incapable of acting of its own accord or independently." Others make '*that*' the subject of '*frames*,' explaining '*motion*' as 'mental sight,' or 'intuition.'

III. ii. 9. '*sold*'; so Folios 3, 4; Folios 1, 2, '*hold*'; Harness proposed '*holds a goodly manner for*.'

III. ii. 68. '*If thou engrossest all the griefs are thine*'; the omission of the relative is common in Shakespeare. Rowe unnecessarily altered the line to '*all the griefs as thine*.'

III. ii. 93. '*holds him much to have*'; so the Folios; Theobald conjectured '*soils him much to have*'; others suggested '*'hoves him not much to have*'; '*fouls him much to have*,' etc. Rolfe's view of the passage seems by far the most satisfactory:—"He has a deal of that too-much, *i.e.* excess of vanity, which makes him fancy he has many good qualities."

III. ii. 113. '*still-peering air*'; so Folio 1; Folio 2, '*still-piercing*'; probably an error for '*still-piecing*,' *i.e.* 'still closing.' A passage in *The Wisdom of Solomon* (v. 12) has been appropriately compared, and may be the source of the thought:—"*As when an arrow is shot at a mark, it parteth the air, which immediately cometh together again, so that a man cannot know where it went through.*"

III. v. 68. '*I write good creature*,' so Folio 1; Folios 2, 3, 4, '*I right*'; Rowe, '*Ah! right good creature!*' The Globe edition, '*I warrant, good creature*'; Kinnear.: '*I war'nt* (= warrant), *good creature*' (*cp. Hamlet*, I. ii. 243, Quarto 2, '*I warn't*').

III. v. 90. "*Lose our drum. Well!*" The drums of Parolles' day were decorated with the battalion colours. Hence to lose the drum was equivalent to losing the flag of the regiment.



From a woodcut by Hans Burgmair, c. 1517.

III. vi. 39. '*John Drum's Entertainment*'; 'to give a person John Drum's Entertainment' probably meant to give him such an entertainment as the drum gets; hence 'to give a person a drumming,' to turn him forcibly out of your company. Theobald quotes the following from Holinshed's *Description of Ireland*:—"His porter, or none other officer, durst not, for both his ears, give the simplest man that resorted to his

house, *Tom Drum his entertainment,* which is to hale a man in by the head, and thrust him out by both the shoulders." In Marston's interlude, *Jack Drum's Entertainment* (1601), Jack Drum is a servant who is constantly baffled in his knavish tricks.

IV. i. 47. '*Bajazet's mule*'; the allusion has not yet been explained; perhaps '*Bajazet*' is a blunder on the part of Parolles for '*Balaam's.*'

IV. ii. 25. '*Jove's*' probably substituted for the original God's, in obedience to the statute against profanity. Johnson conjectured '*Love's.*'

IV. ii. 36. '*Who then recover*'; the Folios read '*who then recovers,*' changed unnecessarily by Pope to 'which then *recover,*' but '*who*' is often used for 'an irrational antecedent personified,' though in this passage the antecedent may be '*of me*' implied in '*my*'; '*my sick desires*' = 'the sick desires of me'; in this latter case 'recovers' is the more common third person singular, instead of the first person after '*who.*'

IV. ii. 38. '*I see that men make rope's in such a scarre,*' the reading of Folios 1, 2; Folio 3, '*make ropes*'; Folio 4, '*make ropes . . . scar.*' This is one of the standing cruxes in the text of Shakespeare; some thirty emendations have been proposed for '*ropes*' and '*scarre,*' e.g. '*hopes . . . affairs*'; '*hopes . . . scenes*'; '*hopes . . . scare*'; '*slopes . . . scarre*'; other suggestions are, '*may cope's . . . sorte*'; '*may rope's . . . snarle*'; '*may rope's . . . snare,*' etc. The apostrophe in the First and Second Folios makes it almost certain that '*'s*' stands for '*us.*' Possibly '*make*' is used as an auxiliary; '*make rope's*' would then mean 'do constrain, or ensnare us.' Or is '*make rope*' a compound verb? '*scarre*' may be '*scare*' (*i.e.* 'fright'). The general sense seems to be, 'I see that men may reduce us to such a fright that we'll forsake ourselves.'

IV. iii. 202. '*His brains are forfeit to the next tile that falls.*' (See illustration.)

IV. iii. 265. '*He will steal, sir, an egg out of a cloister,*' *i.e.* 'anything, however trifling, from any place, however holy.'

IV. iii. 282. '(*he*) *has led the drum before the English tragedians.*' (See illustration on page 146.)

IV. iii. 297. '*and a perpetual succession for it*'; some such verb as '*grant*' is to be supplied. Hanmer altered '*for it*' to '*in it*'; Kinnear conjectured '*free in perpetuity.*'

IV. iv. 34. '*revives*'; so the Folios; '*reviles,*' '*invites,*' '*re-*

quires' have been variously proposed: it is doubtful whether any change is necessary: 'Time,' says Helena, 'gives us fresh courage.'

IV. v. 41. *'an English name'*; Folios 1, 2, *'maine'*; Folio 3, *'main'*; Folio 4, *'mean'*; Rowe first suggested *'name'*; the allusion is obviously to the Black Prince.

IV. v. 41. *'his fisnomy is more hotter'*; Hanmer's proposal *'honour'd'* for *'hotter'* seems to be a most plausible emendation.

V. i. 6. *'Enter a Gentleman'*; Folio 1 reads *'A gentle Astringer'*; Folio 2, *'A gentle Astranger'*; Folios 3, 4, *'A Gentleman a stranger.'* *'Astringer'* = a keeper of goshawks; the word occurs nowhere else in Shakespeare. There seems, however, no very particular reason for its omission in modern editions, though it is true that in the Folio the speeches given to 'the Astringer' all have the prefix *'Gent.'*



From Whitney's *Emblems* (1586), in illustration of "a story of three women who threw dice to ascertain which of them should first die. She who lost affected to laugh at the decrees of fate, when *a tile suddenly falling*, put an end to her existence" (Douce).

V. ii. 1. *'Good Monsieur Lavache'*; Folio 1, *'Lauatch'*; Folio 2, *'Lavatch'*; Folios 3, 4, *'Levatch'*; Tollet's conjecture, *'Lavache,'* has been generally adopted. Clarke suggests that 'it may have been intended for *Lavage*, which, in familiar French, is used to express 'slop,' 'puddle,' 'washiness.' Something is to be said in favour of Jervis's proposed reading, *'Lapatch,' i.e.* 'patch' = clown, with the prefix *'la'* in imitation of *'Lafeu.'*

V. ii. 26. *'Similes of comfort'*; Theobald's certain emendation for the reading of the Folios, *'smiles of comfort.'*

V. iii. 65, 66.

> *'Our own love waking cries to see what's done,*
> *While shameful hate sleeps out the afternoon.'*

Johnson conjectured *'slept'* for *'sleeps,' i.e.* 'love cries to see

what was done while hatred slept, and suffered mischief to be done.' Mason proposed '*old*' for '*own*.' W. G. Clarke ingeniously emended '*shameful hate*' into '*shame full late*,' but the emendation destroys the antithesis between '*love*' and '*hate*.' It is best to leave the lines as they stand, though the words '*our own love*' are somewhat doubtful: the general meaning is simple enough.

V. iii. 121. '*my fore-past proofs*,' etc.; *i.e.* "the proofs which I have already had are sufficient to show that my *fears* were not *vain* and irrational. I have rather been hitherto more easy than sought, and have *unreasonably* had *too little fear*" (Johnson).

V. iii. 195. '*'tis hit*,' the reading of the Folios, which has been variously explained as an archaic form of 'it,' or as an error for '*'tis his*,' or '*is hit*.' Cambridge edition, '*'tis it*,' but it seems unnecessary to make any change; '*'tis hit*' can very well mean 'the blow has been well aimed, it has struck home,' '*it*' being used impersonally.

V. iii. 216. '*Her infinite cunning, with her modern grace*,' Walker's certain emendation of the Folio '*her insuite comming*';



"*He has led the drum before the English tragedians*" (IV. iii. 282).
From Kemp's *Nine Daies Wonder* (1600). The figures represent that actor, as a morris dancer, and his taborer, Thomas Slye.

other suggestions have been made:—*'Her instant comity'* (Bubier); *'Her Jesuit cunning'* (Bulloch); *'Her own suit, coming'* (Perring).

Epil. 332. *'The King's a beggar'*; an allusion to the old story of 'The King and the Beggar' (*cp.* Percy's *Reliques*), often referred to by Shakespeare; *cp.* *'Is there not a ballad, boy, of the King and the Beggar?'* (*Love's Labour's Lost*, I. ii. 114); similarly *Richard II.*, V. iii. 80:—

> *'Our scene is alter'd from a serious thing,*
> *And now chang'd to "The Beggar and the King."'*

Explanatory Notes.

The Explanatory Notes in this edition have been specially selected and adapted, with emendations after the latest and best authorities, from the most eminent Shakespearian scholars and commentators, including Johnson, Malone, Steevens, Singer, Dyce, Hudson, White, Furness, Dowden, and others. This method, here introduced for the first time, provides the best annotation of Shakespeare ever embraced in a single edition.

ACT FIRST.

Scene I.

5. *in ward*:—Under the old feudal law of England, and until comparatively recent times, the heirs of great fortunes were *wards* of the sovereign. The same was also the case in some parts of France, and Shakespeare but extends such a law over the whole nation.

19, 20. *O, that 'had'!* etc.:—Clarke says:—"The Countess's parenthetical exclamation concisely pictures all the calamitous circumstances involved in that one word *had*—the lost parent, the young girl's orphanhood, her own dead husband, her son's past dwelling with her at home, and his imminent departure."

47 *et seq. in her they are the better,* etc.:—"Her virtues," observes Johnson, "are the better for their simpleness; that is, her excellencies are the better because they are artless and open, without fraud, without design." Johnson continues: "The learned commentator [Warburton] has well explained *virtues,* but has not, I think, reached the force of the word *traitors,* and therefore has not shown the full extent of Shakespeare's masterly observation. Estimable and useful qualities, joined with an evil disposition, give that disposition power over others, who, by admiring the virtue, are betrayed to the malevolence. The *Tatler,* mentioning the sharpers of his time, observes that some of them are men of such elegance and knowledge that 'a young man who falls into their way is *betrayed* as much by his judgement as his passions.'" Clarke's explanation of the passage is: "We commend such ex-

cellencies with regret that they should be so good in themselves, yet treacherous in their combination and effects; and then the Countess goes on to say that Helena's merits are the better for their pure source, since she derives her integrity of nature from her father, and achieves her excellence herself."

59. *I do affect*, etc.:—"In these, the first words she utters," as Clarke interprets, "Helena uses the veiled language which marks her diction throughout this opening Scene. She is brooding over her secret thoughts, letting them but so indistinctly be seen as to be undivined by those around her, and only so far perceived by the reader as to enable him to gather what the dramatist intends to indicate. The *sorrow* Helena *affects* is that for her father's death; the sorrow she says *I have* is for the inauspiciousness of her love, and for Bertram's approaching departure."

62, 63. *If the living*, etc.:—"This speech," says Hudson, "enigmatical enough at best, is rendered quite unintelligible, both in the original and in modern editions, by being put into the mouth of the Countess. We therefore concur with Tieck and Knight in assigning it to Helena. It is in the same style of significant obscurity as her preceding speech; and we can see no meaning in it apart from her state of mind, absorbed, as she is, with a feeling which she dare not show and cannot suppress. Of course she refers to Bertram, and means that the grief of her unrequited love for him *makes mortal*, that is, kills the grief she felt at her father's death. The speech is so mysterious that none but the quick, sagacious mind of Lafeu is arrested by it: he at once understands that he does not understand the speaker. Coleridge says, 'Bertram and Lafeu, I imagine, both speak together.' Whether this be the case or not, there can be no doubt that Lafeu's question refers to what Helena has just said." "Tieck," says Rolfe, "(followed by many editors) assigns this speech to Helena; and it must be admitted that it is in the veiled and enigmatical style she uses here. But, on the other hand, it seems a natural antithetical comment for any one to make on Lafeu's antithetical speech, and therefore may be left to the Countess, as in the Folio. We think there is also some force in White's objection that 'if this speech be assigned to Helena, Lafeu's question, excited by its quibbling nature, is not put until after Bertram has turned the attention of the audience by addressing another person, to wit, the Countess, whom he asks for her blessing; in which case Lafeu's query is presuming and discourteous, and the dramatic effect awkward. But if the Countess be the last speaker, this is avoided.'"

80, 81. *The best wishes,* etc.:—That is, may you be mistress of your wishes, and have power to bring them to effect.

104, 105. *my idolatrous fancy,* etc.:—Herford says: "Helen's passion for Bertram seems to spring, not from any flaw in her clear and penetrating mind, but from something fundamentally irrational in the nature of love itself. Christian idealism sees the peculiar glory of love in its power of transcending and ignoring distinctions of merit, and pouring itself forth on the mean and lowly. Modern Romanticism, from a kindred but distinct point of view, has delighted to picture the salvation of a worthless man by a woman's devoted love. But neither of these transcendent ways of looking at love is anywhere suggested in Shakespeare. Helen's love is an idolatry, and finds its highest expression in adoring self-subjection."

117. *Are you meditating on virginity?*—"It is very characteristic of the English renaissance," says Brandes, "and of the public which Shakespeare had in view in his early plays, that he should make this noble heroine take part with Parolles in the long and jocular conversation on the nature of virginity, which is one of the most indecorous passages in his works. This dialogue must certainly belong to the original version of the play. We must remember that Helena, in that version, was in all probability very different from the high-souled woman she became in the process of revision. She no doubt expressed herself freely, according to Shakespeare's youthful manner, in rhyming reveries on love and fate. Or else he made her pour forth multitudinous swarms of images, each treading on the other's heels, like those in which she forecasts Bertram's love adventures at the court of France." Some editors pronounce the whole conversation on virginity (118-173) spurious.

239. *and will not leave me*:—Clarke remarks: "The noble mixture of spirited firmness and womanly modesty, fine sense and true humility, clear sagacity and absence of conceit, passionate warmth and sensitive delicacy, generous love and self-diffidence, with which Shakespeare has endowed Helena, renders her in our eyes one of the most admirable of his female characters. Charles Lamb, Coleridge, Hazlitt, and Mrs. Jameson have each eloquently contributed to do homage to the beauty of Helena's character—a beauty the more conspicuous from the difficulties of the story: which demanded the combination of the utmost ardour in passion with the utmost purity and delicacy, the utmost moral courage and intelligence of mind with the utmost modesty of nature,

to complete the conformation of its heroine." "Shakespeare," says Brandes, "has worked out the figure of Helena with the tenderest partiality. Pity and admiration in concert seem to have guided his pen. We feel in his portraiture a deep compassion for the pangs of despised love—the compassion of one who himself has suffered—and over the whole figure of Helena he has shed a Raphael-like beauty. She wins all, charms all, wherever she goes —old and young, women and men—all except Bertram, the one in whom her life is bound up. The King and the old Lafeu are equally captivated by her, equally impressed by her excellences. Bertram's mother prizes her as if she were her daughter; more highly, indeed, than she prizes her own obstinate son. The Italian widow becomes so devoted to her that she follows her to a foreign country in order to vouch for her statement and win her back her husband."

Scene III.

[*Enter . . . Clown.*] The *Clown* in this comedy is a domestic fool of the same kind as Touchstone in *As You Like It*. Such fools were, in the Poet's time, maintained in great families to keep up merriment in the house. Cartwright, in one of the copies of verses prefixed to the works of Beaumont and Fletcher, censures such dialogues as this, and that between Olivia and the Clown in *Twelfth Night*:—

> "Shakespeare to thee was dull, whose best jest lies
> I' th' *lady's* questions, and the *fool's* replies,
> Old-fashion'd wit, which walk'd from town to town
> In trunk-hose, which our fathers call'd the *clown*."

Douce classes the Clown of this comedy amongst the domestic fools. Of this genus the same writer gives us three species, the mere natural, or idiot; the silly by nature, yet cunning and sarcastical; the artificial. Of this latter species, to which it appears that the Clown before us belongs, Puttenham, in his *Art of English Poesie*, has defined the characteristics: "A buffoon, or counterfeit fool, to hear him speak wisely, which is like himself, it is no sport at all. But for such a counterfeit to talk and look foolishly it maketh us laugh, because it is no part of his natural." Of the real domestic fools of the artificial class—that is, of the class of clever fellows who were content to be called fools for their hire, Gabriel Harvey has given us some minor distinctions:

"Scoggin, the jovial fool; or Skelton, the melancholy fool; or Elderton, the bibbing fool; or Will Sommer, the choleric fool." Shakespeare's fools each united in his own person all the peculiar qualities that must have made the real domestic fool valuable. He infused into them his wit and his philosophy, without taking them out of the condition of realities. They are the interpreters, to the multitude, of many things that would otherwise lie too deep for words.

57, 58. *joul horns*, etc.:—It used to be thought in Shakespeare's time that the Puritans and Papists stood so far apart as to meet round on the other side, as extremes are apt to do.

96 *et seq. Though honesty*, etc.:—The controversy touching such things as kneeling at the Communion and wearing the surplice was raging quite fiercely in Shakespeare's time; everybody was interested in it; so that the allusion in the text would be generally understood. The Puritans would have compelled every one to wear the black gown, which was to them the symbol of Calvinism. Some of them, however, conformed so far as to *wear the surplice over the gown*, because their conscience would not suffer them to officiate without the latter, nor the law of the Church without the former. It is hard to conceive why they should have been so hot against these things, unless it were that the removing of them was only a pretence, while in reality they aimed at other things. And we learn from Jeremy Collier, that when Sir Francis Walsingham offered in the queen's name to concede so far, they replied, *"Ne ungulam esse relinquendam*; they would not leave so much as a hoof behind." How the war was kept up may be judged from what Jeremy Taylor wrote sixty years later: "But there are amongst us such tender stomachs that cannot endure milk, but can very well digest iron; consciences so tender, that a ceremony is greatly offensive, but rebellion is not; a *surplice drives them away* as a bird affrighted with a man of clouts: but their consciences can suffer them to despise government, and speak evil of dignities, and curse all that are not of their opinion, and disturb the peace of kingdoms, and commit sacrilege, and account schism the character of saints."

142 *et seq.* "The scene," says Mrs. Jameson, "in which the Countess extorts from Helena the confession of her love is perhaps the finest in the whole play, and brings out all the striking points of Helena's character. Though the acknowledgement is wrung from her with an agony which seems to convulse her whole being, yet when once she has given it solemn utterance, she re-

covers her presence of mind, and asserts her native dignity. In her justification of her feelings and her conduct, there is neither sophistry nor self-deception nor presumption, but a noble simplicity, combined with the most impassioned earnestness; while the language naturally rises in its eloquent beauty, as the tide of feeling, now first let loose from the bursting heart, comes pouring forth in words. The whole scene is wonderfully beautiful."

156, 157. *That this distemper'd messenger,* etc.:—There is something exquisitely beautiful in this reference to the suffusion of colours which glimmers around the eye when wet with tears. The Poet has described the same appearance in his *Rape of Lucrece,* 1586:—

> "And round about her tear-distained eye
> Blue circles stream'd, like rainbows in the sky."

ACT SECOND.

Scene I.

37. *our parting,* etc.:—Our parting is as it were to dissever or dismember a body.

88. *Than I dare blame my weakness*:—Steevens explains this obscure expression thus: "To acknowledge how much she has astonished me would be to acknowledge a weakness; and this I am unwilling to do." Mason, in this manner: "Lafeu's meaning appears to be, that the amazement she excited in him was so great that he could not impute it merely to his own weakness, but to the wonderful qualities of the object that occasioned it." Clarke interprets, "hath filled me with more well-grounded astonishment than with weak credulity deserving blame." Halliwell says: "My amazement is too great for me to accuse my weakness of creating it; I cannot impute my surprise to my credulity."

138. *Since you set up,* etc.:—That is, "Since you have *made up your mind* that there is no remedy."

141, 142. *So holy writ . . been babes*:—Perhaps an allusion to Matthew, xi. 25: "I thank thee, O Father, Lord of heaven and earth, because thou hast hid these things from the wise and prudent, and hast revealed them unto babes." See also Daniel, i. 17-20.

142. *Great floods* perhaps alludes to the smiting of the rock in Horeb by Moses.

143, 144. *great seas,* etc.:—This refers, apparently, to the children of Israel passing the Red Sea, when miracles had been denied by Pharaoh.

Scene II.

43. *O Lord, sir!*—A satire on this silly expletive, then much in vogue at court and among the fashionable aristocracy. It was ridiculed by other writers. Thus, in Jonson's *Every Man in His Humour*: "You conceive me, sir?—O Lord, sir!" And Cleveland, in one of his songs: "Answer, O Lord, sir! and talk playbook oaths."

Scene III.

1 *et seq.* Coleridge has a characteristic remark upon this passage: "Shakespeare, inspired, as might seem, with all knowledge, here uses the word *causeless* in its strict philosophical sense; cause being truly predicable only of *phenomena,* that is, things natural, not of *noumena,* or things supernatural." Bacon, in his Essay, *Of Atheism,* has a remark apparently born of the same experience that dictated the passage in the text: "It is true, that a little philosophy inclineth man's mind to atheism, but depth in philosophy bringeth men's minds about to religion; for while the mind of man looketh upon second causes scattered, it may sometimes rest in them, and go no further; but when it beholdeth the chain of them confederate, and linked together, it must needs fly to Providence and Deity." The topic seems to have been often in the thoughts of that wonderful man: he has it again in his *Meditationes Sacræ,* and his *Advancement of Learning.*

100-102. This speech is usually printed as if the whole of it referred to Bertram; which seems to render the latter part of it unintelligible. To get over the difficulty, Theobald, and Hanmer and Warburton after him, broke it into three speeches, giving to Lafeu "There 's one grape yet," to Parolles "I am sure thy father drunk wine," and the rest to Lafeu. There is no authority for this; besides, taking the latter part of the speech as addressed to Parolles, all seems clear enough, and agrees well with what afterwards passes between them. Of course, during this part of the scene Lafeu and Parolles stand at some distance from the rest, where they can see what is done, but not hear what is said; therefore Lafeu has been speaking as if Helena were the refused, not the refuser.

119 *et seq.* [*King.*] Herford remarks: "Shakespeare has rarely dwelt upon those class antagonisms of noble and bourgeois which enter so largely into modern fiction; as rarely the relation between mother and daughter. His Countess ignores the one and assumes the other—a silent tribute to Helena's distinction of character, as to her own. Lafeu is an aristocrat of the same genial type, who betrays only indignant wonder when the young nobles of the court appear to refuse the proffered hand of the poor physician's daughter. The king himself, instead of being 'very loath' at Helena's choice, accepts it with cordial alacrity, and checks Bertram's scorn by a frankly democratic speech which saps the basis of the whole fabric of social distinctions founded upon blood."

164. *Or I will throw thee from my care for ever*:—"Outspoken enough in his first refusal," observes Lloyd, "Bertram yields—not to the lecture on the nobility of merit as contrasted with that of blood, but to the king's threat of severe and instant displeasure in terms implying the privation of the chances of distinction he is so disposed to value. . . . Thus urged, the double weakness of his character appears—first in giving way to a threat, and then in the facile employment of a certain glozing glibness in the terms of his recantation, betraying a deep deficiency of innate truthfulness and hardy self-respect. The consent is a concession to immediate pressure, and on the first escape from this, his earlier project is embraced; and, with Parolles to aid and abet, he makes off from his neglected bride for the Tuscan wars. The Bertram of this Scene is evidently the same young nobleman who pursues with promises of unlimited profusion the honour of Diana Capulet, and who to extricate himself from a difficulty, invents and pours forth one lie after another with a volubility of tongue almost gratuitous, and with every charitable allowance for his embarrassment, sufficiently repulsive."

235-237. *for doing I am past*, etc.:—Lafeu means, "as I will pass by thee as fast as I am able"; and he immediately goes out: a quibble on *pass*.

Scene IV.

37. *and well fed*:—Perhaps the old saying, "better fed than taught," is alluded to here, as in II. ii. 3, where the Clown says, "I will show myself *highly fed* and lowly taught."

42-46. *puts it off*, etc.:—Puts it off *in obedience* to an *enforced* restraint; the passive, *compell'd*, for the active, *compelling*. The

meaning of the passage appears to be, that the delay of the joys and the expectation of them, would make them more delightful when they come. The *curbed time* is the time of restraint. *Whose* want is the want *of which,* referring to *prerogative* and *rite.*

Scene V.

6. *bunting*:—The bunting nearly resembles the skylark in size, form, and feather, but has little or no song, which gives estimation to the skylark.

38, 39. *like him that leaped into the custard*:—Ben Jonson mentions this custom in *The Devil is an Ass*, I. i.:—

> "He may perchance, in tail of a sheriff's dinner,
> Skip with a rhyme on the table, from New-nothing,
> And take his *Almain leap into a custard,*
> Shall make my lady mayoress and her sisters
> Laugh all their hoods over their shoulders."

ACT THIRD.

Scene II.

78. *'Tis bitter*:—Referring to Helena's whole attitude to Bertram, Brandes says: "She ventures all that she may gain her well-beloved, and in the pursuit of her aim shows an inventive capacity not common among women. For the real object of her journey to cure the King is, as she frankly confesses, to be near Bertram. As in the tale, she obtains the King's promise that she may, if she is successful in curing him, choose herself a husband among the lords of his court; but in Boccaccio it is the King who, in answer to her question as to the reward, gives her this promise of his own accord; in the play it is she who first states her wish. So possessed is she by her passion for one who does not give her a thought or a look. But when he rejects her (unlike Giletta in the tale), she has no desire to attain her object by compulsion; she simply says to the King with noble resignation, 'That you are well restored, my lord, I'm glad; let the rest go.' She offers no objection when Bertram, immediately after the wedding, announces his departure, alleging pretexts which she does not choose to see through; she suffers without a murmur when, at the moment of parting, he refuses her a kiss. When she has

learnt the whole truth, she can at first utter nothing but short ejaculations: 'My lord is gone, for ever gone.' 'This is a dreadful sentence!' ''Tis bitter!'—and presently she leaves her home, that she may be no hindrance to his returning to it. Predisposed though she is to self-confidence and pride, no one could possibly love more tenderly and humbly."

100. In reply to the gentlemen's declaration that they are her servants, the Countess answers, not otherwise than as we return the same offices of civility.

124, 125. *Whence honour*, etc.:—The sense is, "From that place, where all the advantage that honour usually reaps from the danger it rushes upon, is only a scar in testimony of its bravery, as, on the other hand, it often is the cause of losing all, even life itself."

Scene IV.

4. *Saint Jaques' pilgrim*:—At Orleans was a church dedicated to Saint Jaques, to which pilgrims formerly used to resort to adore a part of the cross which they believed to be there.

Scene V.

53. *His face I know not*:—Touching this passage, Coleridge asks, "Shall we say here, that Shakespeare has unnecessarily made his loveliest character utter a lie? Or shall we dare think that, where to deceive was necessary, he thought a pretended verbal verity a double crime, equally with the other a lie to the hearer, and at the same time an attempt to lie to one's conscience?" Whatsoever may be the truth in this case, such, no doubt, is often the result of overstraining the rule against deceiving others; it puts people upon skulking behind subterfuges for the deceiving of themselves. We have often seen them use great art to speak the truth in such a way as to deceive, and then hug themselves in the conceit that they had not spoken falsely.

Scene VII.

45-48. *Is wicked meaning*, etc.:—The explanation of this riddle is, that Bertram was to do a lawful deed with a wicked intent; Helena, the same deed with a good intent; and that what was really to be on both sides a lawful meeting was to seem in them both a sinful act.

ACT FOURTH.

Scene I.

21, 22. *choughs' language*, etc.:—The sense of this passage appears to be: "We must each fancy a jargon for himself, without aiming to be understood by each other; for, provided we appear to understand, that will be sufficient." The *chough* is a bird of the jackdaw kind.

Scene II.

14. *my vows*:—His vows never to treat Helena as his wife.

21-29. *'Tis not the many oaths*, etc.:—Few passages in Shakespeare have been more belaboured than this. To understand it, we must bear in mind what Bertram has been doing and trying to do. He has been swearing love to Diana, and in the strength of that oath wants her to do that which would ruin her. This is what she justly calls *loving* her *ill*, because it is a love that would *injure* her. She therefore retorts upon him, that oaths in such a suit are but an adding of perjury to lust. As to the latter part of the passage, the lines have not been understood on account of the inversion. The first *him* refers to *Jove*, and *whom*, not to this, but to the second *him*; or rather *whom* and the latter *him* are correlative. The meaning, then, at once appears, if we render the sentence thus: "This has no holding, this will not hold, to swear by Heaven that I will work against him, or seek his hurt, whom I protest to love." What, therefore, does she conclude? why, that his *oaths* are no oaths, but mere *words* and *poor, unseal'd*, unratified *conditions*.

Scene III.

34-37. *I would gladly*, etc.:—This is a very just and moral reason. Bertram, by finding how ill he has judged, will be less confident and more open to admonition.

239. *Half won*, etc.:—That is, a match well made is half won; make your match therefore, but make it well.

Scene IV.

21-25. *But, O strange men*, etc.:—Clarke explains: "When, by permitting the beguiled imagination to rove forbiddenly, the dark-

ness of night is made blacker"; and comments: "This wandering away of Helena's thoughts into reverie (for the whole of this sentence is spoken to herself, rather than to her hearers) even while she is commenting upon excursive fancies, is, to our thinking, intensely fine and true to human nature, particularly under these special circumstances."

35. *the fine's the crown*:—A translation of the common Latin proverb, *Finis coronat opus*. Of course *fine* is used in its primitive sense, for *end*.

Scene V.

2-4. *whose villanous saffron*, etc.:—In *The Winter's Tale*, IV. iii. 47, the Clown says, "I must have *saffron* to colour the warden *pies*." From which it appears that in Shakespeare's time *saffron* was used for colouring pastry. The phrase "*unbaked* and *doughy* youth" shows that the same custom is alluded to here. Reference is also had to the coxcombical finery, "the scarfs and the bannerets," which this strutting vacuum cuts his dashes in. *Yellow* was then the prevailing colour in the dress of such as Parolles, whose soul was in their clothes. Various passages might be cited in proof of this. Thus, Sir Philip Sidney has "*saffron*-coloured coat," and Ben Jonson in one of his songs speaks of "ribands, bells, and *saffroned* lynnen." The concluding part of Lafeu's description seems to identify *red* as the colour of a fantastical coxcomb's *hose*, or the allusion may be to his *scarfs*.

ACT FIFTH.

Scene I.

25. *All's well that ends well*:—Herford says: "Helena has been described as a kind of antithesis to Hamlet, in her clear purpose and resolute will; her quiet intensity and absence of humour associate her with Isabel, the device which restores her wedded rights, with Mariana. The marks of early date thus attach themselves to scenes which form the very framework of the plot."

Scene II.

56. *though you are a fool*, etc.:—"This is just one of Shakespeare's own touches," says Clarke. "It is not only true to his

large spirit of toleration for human frailties, that the old nobleman should save the wretch from starving, notwithstanding his strong disgust for his character; but it is an ingenuity of dramatic art thus to provide that Parolles shall be at hand, when the final scene of the story takes place at Rousillon, to appear among the other personages of the play."

Scene III.

17. *richest eyes*:—So in *As You Like It*, IV. i. 23-25: "To have seen much, and to have nothing, is to have *rich eyes* and poor hands." Those who, having seen the greatest number of fair women, might be said to be the *richest* in ideas of beauty."

21, 22. *kill all repetition*:—That is, the first interview shall put an end to all recollection of the past.

93-101. *In Florence*, etc.:—"Here," says Clarke, "is one of Count Bertram's ready falsehoods, which he, with the fluency of an expert liar, pours forth, with self-condemnatory ease. Though he did not know that the ring belonged to Helena, he knew that it was not given to him under the circumstances he describes with so much affected precision of detail; and that very throwing from a window, wrapping in paper, and nobleness of the thrower, by which he seeks to give an appearance of verisimilitude to his tale, serves to prove its untruth, and to convict himself of being altogether untrue." Johnson remarks that Bertram still has too little virtue to deserve Helena. He did not know it was Helena's ring, but he knew that he had it not from a window.

313, 314. *If she, my liege*, etc.:—Herford thus dismisses Helena: "The triumph of her love is merely external. She has satisfied the conditions and her husband consents to take her home; but of the sequel we are left to form what ominous conjecture we may from the perfunctory declaration:—

> 'If she, my liege, can make me know this clearly,
> I 'll love her dearly, ever, ever dearly.'"

Questions on

All's Well that Ends Well.

1. Was this play probably performed during the Poet's lifetime? When do we find the first theatrical notices published?

2. Comment on the divergencies of style and show what they indicate as to date of composition.

3. Indicate the differences between the story of Boccaccio, on which the play is founded, and the play itself. What characters are of Shakespeare's creation?

ACT FIRST.

4. In how many places in the play are there references to the father of Bertram? What influence upon the dispositions of people does his memory exert?

5. What relation does Bertram bear to the King?

6. How does the first view of Helena compare with that of Hamlet? Compare the words of Lafeu (i. 60, 61) with those of the King to Hamlet. How do the Countess and Lafeu mistake the sorrow of Helena?

7. Compare the Countess's blessing on Bertram (line 66 *et seq.*) with Polonius's on Laertes.

8. Characterize the poetic qualities of Helena's soliloquy in Sc. i.

9. How does Helena describe Parolles as to character and reputation?

10. In what spirit does Helena enter upon the discussion of virginity with Parolles? What is the dramatic purpose of this somewhat prolonged dialogue?

11. What qualities does Parolles demonstrate in himself as the discussion turns upon war?

12. What is the dominant quality of Helena's nature, and where in the first Scene does she exploit it?

13. Show how the enveloping action of the drama is indicated in Sc. ii.

14. What is Shakespeare's comment on the character of the courtier? Comment on Shakespeare's independence of character, considering the fact that he was a playwright favoured at court.

15. Show the mixture of sweetness and cynicism in the King's speeches. How is the edge taken from the latter quality?

16. Compare the Clown with Touchstone in *As You Like It*. What impression does his wit make?

17. How is the Countess informed of Helena's love for Bertram? What impediment does Helena chiefly fear to her union with Bertram?

18. What does the Countess find in herself to quicken her sympathy with Helena? How does she wring the confession from Helena?

19. When did Helena determine to go to Paris? How far did her thoughts for the King bear a part in her motives?

20. Review the first Act and state the causes for the action that are here set forth.

ACT SECOND.

21. Does the King seem English or French in temper?

22. In what position is Bertram placed in regard to the wars?

23. How account for the bantering tone that Lafeu takes with the King?

24. Explain the Biblical allusions in Helena's speech, i. 137 *et seq.*

25. Compare lines 154, 155 of this Scene with Act I. Sc. i. 226, 227, and comment on the nature of the religious feeling evinced by Helena.

26. How is Helena willing to stake the chances of the success of her remedy with the King?

27. Is the sententious quality of the King's speech (line 178 *et seq.*) assisted by the rhyming couplets?

28. Explain the purpose of the Clown's frequent repetition (Sc. ii.) of the phrase, "O Lord, sir!"

29. What is Lafeu's reflection at the opening of Sc. iii.? Wherein resides the humour of Parolles in this dialogue?

30 How does Shakespeare manage the scene of Helena's choosing a husband so as to acquit her of immodesty? What was her motive for asking the First Lord?

31. Is the motive Bertram alleges for denying her probably the true one? How would Ophelia or Viola have taken the rejection?

32. How does the King give to Helena "social promotion"? In the light of this play comment on Shakespeare's general aristocracy of feeling.

33. Does Bertram's sudden acquiescence in the King's demand bode ill? Does one feel that there is in Bertram a mental reservation?

34. What is the episodic purpose of the scene between Parolles and Lafeu? How does this scene develop the presentation of Parolles? How is he defined by Lafeu? Where is the undoing of Parolles foreshadowed?

35. What does Bertram determine upon after his marriage?

36. How do you account (Sc. iv.) for the presence of the Clown at Paris? What message does Parolles bring to Helena?

37. What is Helena's attitude towards Bertram now that she has won him in marriage?

38. What opinion of Parolles (Sc. v.) does Bertram give Lafeu? Indicate the dramatic purpose of the return of Parolles to the Scene.

39. What deceit does Bertram practise upon Helena? How might this Scene be marred in the hands of an artist less great than Shakespeare?

ACT THIRD.

40. Indicate the position of Sc. i. in the time scheme.

41. How is Bertram described by the Clown? Indicate the dramatic purpose of the Clown's forswearing of Isbel.

42. What were the contents of the letters to the Countess and to Helena?

43. What is the bearing of the Countess under the news brought in the letters?

44. Indicate the train of thought expressed by Helena. What does she determine upon doing?

45. In Sc. iii. what rise in the fortunes of Bertram is indicated?

46. What is the metrical form of Helena's letter? What report does she give out of her intentions?

47. What is the story of Diana?

48. Does Helena tell a lie to the Widow of Florence?

49. What is the dramatic effect of the Widow's and Diana's pity for the wife of Bertram?

50. How is the drum episode foreshadowed?

51. For what purpose is the stratagem put upon Parolles?

52. How does Parolles answer to the suggestion that the drum be recovered? What leads him to an undertaking for which he has no stomach?

53. Can you find in your own observation any confirmation of the truth uttered in Sc. vi. 94 *et seq.*?

54. Is it to point Bertram's youth that he is made unable to see through Parolles?

55. What trait of Helena is manifest in Sc. vii.? How does she overcome the scruples of the Widow?

ACT FOURTH.

56. Explain *choughs' language*. Where did Shakespeare get his suggestion for this?

57. Does Parolles know himself to be a coward? Did Falstaff? Did the latter ever confess it to himself?

58. What is the Second Lord's comment on Parolles?

59. What things did Parolles meditate to say in accounting for himself on his return to camp? What does he promise after his capture?

60. In Sc. ii. Bertram for the first time takes the initiative. Define the importance of this Scene from a dramatic point of view.

61. How does Diana plead against Bertram's desires? Does Shakespeare allow her own individuality to assert itself? What is the implication in her name?

62. Give the dramatic significance of the rings. Sc. ii. has what episodic value?

63. What news did the letter of the Countess contain? When was it delivered to Bertram? What was its effect upon him?

64. Bearing in mind that this play deals with Frenchmen, with ideals unlike the Anglo-Saxon, what is the point of honour implied in the conversation of the two Lords at the opening of Sc. iii.?

65. What is the dramatic excuse for this conversation?

66. In what temper of mind does Bertram appear on his entrance into Sc. iii.? What judgement of Bertram is demanded

of the spectator by the combined impressions derived from this Scene?

67. What is Bertram's fear when Parolles is brought in for examination?

68. Is the humour of this examination equal to that in *Measure for Measure*, where Lucio tells lies to his face about the *Duke of dark corners*?

69. On what terms is Parolles willing to accept life? What would have supported Falstaff in such an extremity as this of Parolles?

70. How does Sc. iv. advance the plot? In what temper of mind do we find Helena in this Scene?

71. Does the wit of the Clown improve in Sc. v.? What thoughts (line 49 *et seq.*) does he express similar to some of the Porter's in *Macbeth*?

72. Lafeu calls the Clown *unhappy*; why is he so? Consider the character of Lafeu as indicated by his likes and dislikes of people.

73. What further complication of the plot does the last Scene of Act IV. provide?

ACT FIFTH.

74. Does Helena ever seem to confess a feminine shrinking from her purposes, or to feel any fatigue that the accomplishment of them imposes?

75. How does Sc. ii. exhibit the degradation of Parolles? Explain the words to Lafeu, *you are the first that found me*?

76. Where had Lafeu *talk of* Parolles, as he says, *last night*? Has the Countess ever, earlier than in Sc. iii., when she pleads extenuation of Bertram's faults, shown a similar attitude towards him?

77. What kind of penitence does Bertram show? What does Bertram say of Lafeu's daughter, with whom a marriage is arranged for him?

78. By whom is the ring first noticed? Can you justify Bertram's account of the way he came into possession of it?

79. How does Bertram meet the accusations of Diana? What quality of his nature is shown in his protest against using the evidence of Parolles against him?

80. What impression is derived from Diana's quibbling with the King? Is this possibly a part of the earlier form of the play, or

is her tortuous policy dramatically justified by the nature of the revelations to be made?

81. Does the conclusion of the play seem slighted by the dramatist. Is this abrupt ending contrary to his usual method?

82. Comment on this view of Hudson: "The play is more apt to inspire an apologetic than an enthusiastic tone of mind."

83. Mention phrases, ideas, complexions of thought, that ally the play with *Hamlet*. Does it seem, from internal evidence, to have been written before or after *Hamlet*?

84. Herford has said that Helena's love for Bertram seems to spring from something fundamentally irrational in the nature of love itself; does this view account for her unusual conduct?

85. In how many of Shakespeare's plays do we find the pursuit by the woman of the man? Is this *motif* legitimatized by modern literature?

86. In depicting the character of Helena, how does Shakespeare compensate for the absence of many outward circumstances of which she has the advantage in the story of Boccaccio?

87. Herford further speaks of Helena's "clear and penetrating mind." With such qualities she could have been under no misapprehension of moral values. How did she meet and solve her problems?

88. Are the materials of this play essentially dramatic? Would they adapt themselves better to narrative treatment, and if so, why?

89. What is Shakespeare's attitude towards such young men as Bertram, Claudio in *Much Ado About Nothing*, and Claudio in *Measure for Measure*?

90. Swinburne calls Lafeu "one of the best old men in all the range of comic art." Show reasons for his view.

91. Show the evident dramatic purpose of Parolles and of the Countess. Is motherhood a favourite *motif* with Shakespeare?

92. What is Shakespeare's philosophic outlook upon life as evinced by this play?